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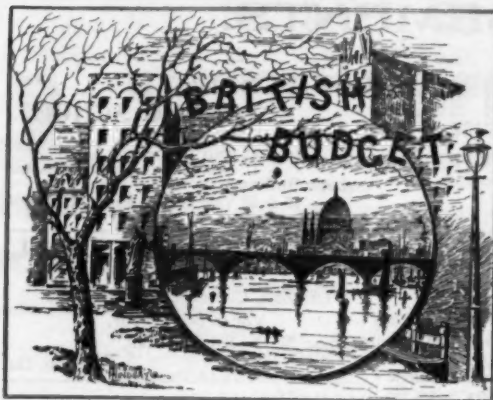
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LONDON, W., APRIL 1, 1896.

**HERR GEORG LIEBLING** will give a recital at St. James' Hall on May 18, when he will introduce several novelties, including a prelude and fugue by Clarence Lucas, and a "humoresque" by Noskowski, conductor of the Warsaw Symphony concerts, dedicated to Georg Liebling.

Sir Walter Parratt has been elected a member of the Athenæum Club, under the rule admitting people distinguished in literature and arts.

Mme. Clara Poole will give a concert at Queen's (small) Hall on April 25, when she will be assisted by Miss Evangeline Florence, Plunket Greene, Mark Hambourg and Louis Pecska.

Mme. Fanny Bloomfield-Zeiser will make her début in England at the London Philharmonic Concert on April 28. She will follow this up by a series of recitals under the direction of Mr. Adlington at the St. James' Hall, the first of which will take place on Saturday afternoon, April 30.

The program at Queen's Hall on the occasion of Mr. Newman's benefit concert on April 30 will include the overtures to "Rienzi," "Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan," "Die Meistersinger," Prelude to Act III. of "Parsifal," the "Trauermarsch," and the "Huldigungsmarsch."

M. Massenet, while at Tournai, was present at a festival given in his honor. The principal feature of the program was the oratorio "La Vierge," sung by Mlle. Bourgeois, of the Opéra, and Mlle. Riott, of the Conservatoire. The orchestra and choir numbered 400, and were under the direction of Henri de Loossek.

Mr. Moeller, of Cleveland, Ohio, has arrived in England this week for the purpose of studying again with Herr Georg Liebling.

Berlioz's "Les Troyens," was announced as a double night opera at Cologne for March 30 and 31, under the direction of Prof. Arno Kleffel.

The new musical play to be produced at Daly's turns upon the same idea as "Pygmalion and Galatea," but with the man instead of the woman as the statue.

Miss Marie Brema has had great success in Nurnberg as Brünnhilde and Orpheus. In fact her representations have been quite a triumph. Madame Wagner invited Miss Brema to visit her last Sunday, but she was obliged to refuse, and she is now in Brussels.

Sims Reeves, who is nearly eighty, is slowly recovering after a severe attack of influenza and bronchitis, and hopes to resume his teaching shortly.

A dramatic version of Pierre Loti's "Mariage de Loti," entitled "L'île des Rêves," was produced last week at the Opéra Comique, Paris. The pretty idyll is more worth hearing for its music than seeing for its action, as, like all Loti's works, it lacks incident.

Miss Margaret Macintyre has been engaged, through Mr. Vert, for the Cincinnati May Festival.

Ben Davies' Welsh tour opens at Swansea on the 11th prox. A portion of his program will be devoted to the garden scene in "Faust."

At the express invitation of M. Colonne, Dr. Richter is going to Paris to conduct several of the orchestral concerts given by this famous body of instrumentalists.

Whitney Tew will give a vocal recital in the small Queen's Hall on April 26, and another on May 10.

M. Vladimir de Pachmann, after an absence of several years from London, will reappear and give a recital at St. James' Hall on May 14.

Herr Rosenthal intends to spend the Easter vacation at Malvern, and will shortly after leave England.

Sir Walter Parratt will lecture on "Program Music" at the Royal Institution on Saturdays, April 23 and 30, and May 7 and 14.

A new Italian opera, "Mario Wetter," by the Portuguese composer, Augusto Macchado, libretto by Leoncavallo, the composer of "Pagliacci," will shortly be produced at the San Carlos Theatre, Lisbon.

Miss Janotha is arranging a charity concert under the

patronage of the Queen on June 17 at St. James' Hall. She has received promises of help from Madame Albani, the Countess Valda Gleichen, Mr. Santley and Mr. Wolff. A special feature will be the performance of Bach's concerto for three pianos by Lady Randolph Churchill, Mrs. Craigie (John Oliver Hobbes) and Miss Janotha.

During Herr Seidl's stay in London last season, he visited Queen's Hall, and was so pleased with the orchestra, that he expressed a wish to conduct a concert with this fine body of instrumentalists. Mr. Newman, after hearing him conduct at the Opera, engaged him, through his agent, Mr. Wolfsohn, of New York, for two concerts, one on October 20, the other on April 20. The former Herr Seidl was compelled to cancel, on account of his American engagements, with which the date could not be arranged to fit, and as his busy season in America had extended beyond his expectations, he was unable to finally accept the second.

The new director of the Opéra Comique, Paris, has made an innovation, having engaged a lady, Mlle. Marie Gillard, as chorus mistress. It is the first time in the history of the theatre in France that the post has been held by one of the gentler sex.

Miss Florence St. John is reported to be making satisfactory, though slow, progress toward recovery.

No successor to Herr Anton Seidl as conductor of the forthcoming performances of the "Ring" at Covent Garden has as yet been settled upon. I understand that Dr. Richter, Mottl and Weingartner are the three men that the opera syndicate are looking to. It is hoped that Dr. Richter may be prevailed upon to take the post, and it seems possible, as Herr Mahler has relieved him of a great deal of the work at the Royal Theatre, Vienna.

The principal items in the program of the forthcoming Leeds Festival are settled by the program committee and the conductor, Sir Arthur Sullivan, and were presented to the general committee yesterday. "Elijah" is chosen to open the festival on Wednesday afternoon, October 5, being followed in the evening by Edward Elgar's new cantata "Caractacus." On the morning of the 6th, Dr. Stanford's new "Te Deum," written to the Latin text, will be performed, the choral parts having been already placed in rehearsal. Palestrina's "Stabat Mater," performed for the first time at these festivals, will complete this program. On the evening of the second day, Dr. Allan Gray, a native of Leeds, and organist of Trinity College, Cambridge, will bring forward his new sacred Ode, "The Foe Behind, the Deep Before." It is said that he is the tallest musician in England. A liberal selection of Wagnerian works will also be heard on this evening. On the morning of October 7, Bach's Mass in B minor will be given, and in the evening, Humperdinck will conduct his new "Symphonic Poem," specially written for the festival. The most important novelty of the festival, however, a half program work, will be the composition by Sir Arthur Sullivan, which, it is rumored, is based on the "Vicar of Wakefield." Handel's "Alexander's Feast" will also be given on this occasion, and in the evening, the festival will conclude with Beethoven's "Choral Symphony" and a mixed program.

Sir Arthur Sullivan is reported to be busily engaged in composing the music to the new romantic opera for the Savoy, which is written to a text prepared by Pinero and Dr. Carr.

Much interest is taken here in the début of David Bispham as an actor at the Lyceum Theatre, New York. His dramatic work has always elicited in England warm admiration from both public and press.

The St. George Glee Union give their 350th consecutive concert this evening. This is certainly a fine record for a concert-giving institution, supported entirely by the voluntary contributions of its members. This Union has given high-class music to hundreds of amateurs in the district of Pimlico, where the concerts are held. Joseph Munday has been honorable conductor for now over twenty-four years.

Miss Julie Petersen, the Danish flautist, made her début at Steinway Hall on Tuesday. It is reported that she has already met with success in New York. She had the honor recently of appearing before the Princess of Wales at Marlborough House. She is an expert performer, and her solos, "Virtuosentück," and the "Carnivale Russe," by Cesare Ciardi, were warmly applauded.

W. A. Derrick, the basso from Chicago, who passed through London recently, is now studying with Alfred Blume in Berlin.

Miss Regina de Sales sang with great success for the Dublin Musical Society on Monday night.

Miss Clara Butt gives a concert at Bristol on April 31, when she will be assisted by Mrs. Helen Trust, Kennerley Rumford, Maurice Farkoa, Johannes Wolff, and Leo Stern. Her brother, Frederick Butt, makes his début as vocalist on this occasion.

#### CONCERTS.

M. Rosenthal has now fully recovered from his accident, and gave his first London recital this season at St. James' Hall, Monday. He was in good form, which is equivalent

to saying that his exuberant vitality gave his playing an almost orchestral stamp. His interpretations are always characterized by an originality that comes from his own personal artistic convictions, not always orthodox, yet usually making a vivid, and as a rule pleasing, impression upon the listener; indeed his readings are always interesting. Chopin's compositions open a large field for such strong individuality, and with the great Sonata in B flat minor, op. 35, M. Rosenthal gave us some of his best work. The "Funeral March" was played with soulful expression and emotional tone, both of which it so imperatively demands, the last movement displaying to the full the enormous technical powers of the performer. Tausig said that Chopin meant to represent in this movement the sound of the wind in the trees and the grass around the lonely grave. Certainly the crescendo and decrescendo passages in both hands in unison produced this effect as played by M. Rosenthal. The program also contained Schumann's "Carnivale." A particularly striking feature was the "Davidbundersmarsch" against the Philistines, which came with a tremendous clang and clash, quite magnificent in its power. The humor, too, that Schumann meant to embody in this serio-comic picture of warfare was well depicted. An arrangement of a Chopin Valse was enormously effective, so far as the public was concerned, and had to be repeated; but great artists like M. Rosenthal ought to consider that their doings influence the minor lights, who are apt to become confused with such arrangements. M. Rosenthal ought not to merit the reproachful words of Goethe, "Braut ein Ragout aus Andrer Schmaus."

Plunket Greene and Leonard Borwick closed their series of three recitals on the 25th. St. James' Hall was pretty well filled in spite of the inclement weather. Plunket Greene was in splendid voice, and his program pleasing throughout. I must specially mention Dvorák's "Songs My Mother Taught Me" and "Shepherd, See Thy Horse's Mane" (Korby), which was sung with Magyar intensity. But it is a mistake to repeat so powerful an effect immediately, as neither artist nor audience can call up again the spontaneity of feeling which belonged to the past moment. With the humorous "Kilkenny Cats" the gifted artist closed the recital, arousing a hearty laugh among his auditors. Mr. Borwick played with his usual distinction Beethoven's Variations on an Original Theme, impromptu in F minor (Schubert), in which he was delightful; nocturne in D flat (Chopin), Somervell's clever and pleasing study in C minor, and that formidable test of technic, "Etude Transcendante" in F minor (Liszt).

As Saturday was the seventy-first anniversary of Beethoven's death, the program at the Crystal Palace was devoted to his works. Though novelty was hardly to be expected in a concert of the kind, Mr. Manns had discovered a concert aria which was probably heard for the first time in London. Some doubts as to its authenticity may indeed be entertained, and it cannot be called a characteristic work. It was very well sung by Miss Marie Berg, who was heard to still greater advantage in two songs from "Egmont," the overture to which was admirably played by the orchestra, as also the overture in E to "Fidelio" and the "Pastoral" Symphony. Lady Hallé gave a splendid performance of both the violin concerto and the romance in F.

Madame Frickenhaus deserves the warm thanks of the public for having made important deviations from the ordinary routine program at her concert at St. James' Hall on Friday last. She introduced selections from such composers as MacDowell, Dal Young, Josef Suk, Widor and Louis Réé, all too seldom heard here. Needless to say, Madame Frickenhaus played them with her usual finish and artistic repose. In Brahms' sonata in F major, op. 99, for piano and 'cello, she was joined by Mr. Whitehouse, who also played introduction and polonaise (Chopin), with Mrs. Norman Salmond at the piano. Gregory Hast gave songs by Ries and Rubinstein; had he not dragged the tempi they would have been more enjoyable. He has a tenor of exceptional lyric qualities and a sound method of singing.

Miss Beatrice Griffiths, an Australian pianist, who gave her first piano recital on the 24th at Queen's (small) Hall, has vigor and energy in her playing, and when her technic is more developed, this will give very decided color to her style. She evidently aims at the attainment of a singing and expressive tone, but as yet this is scarcely within her reach. Miss Griffiths has the making of an exceptional player if she will continue her studies, and this hope should carry her through the hard work which is necessary to that end. She was joined by her sisters, Miss Muriel and Miss Bessie Griffiths, in Beethoven's trio in C minor for violin, 'cello and piano. Miss Evangeline Florence, as the vocalist, sang with her usual success.

Miss Meadows, a young pianist of the Schumann school, made her debut at Queen's (small) Hall on March 23. She has the distinguishing quality of that school—a neat and crisp execution—and her studies with Mr. Lamond have not been without effect. Nervousness, excusable at a first appearance, somewhat marred her powers of expression, but all her playing showed conscientious and



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and certain. Mr. Sherwood's methods of technic, touch, phrasing, interpretation, etc., which have  
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MR. SHERWOOD created a furore by his wonderful playing at the meeting of the M. T. N. A.  
in New York City last June. His playing in other large cities this season has aroused the utmost  
enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest  
American pianist. Mr. Sherwood will teach and give recitals as usual at the Chautauque (N. Y.)  
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intelligent study. The Fantaisie Chromatique and Fugue  
(Bach), if not powerfully played, was yet given with clear  
touch and sound technic. The "Moonlight" sonata wants  
great artistic experience, and the most finished playing  
cannot replace depth of feeling. In Chopin and Schu-  
mann Miss Meadows was at her best: Hugo Heinz sang,  
among others, a beautiful song of Hermann, "Salome,"  
and some of Oscar Meyer's songs, accompanied by the  
composer. Mr. Heinz should study the enunciation of  
his own language (German offers less difficulty in this re-  
spect than English), for he sings with taste, though not  
always with finish.  
F. V. ATWATER.

## A Cosmopolitan Musicale.

**MME. KATHARINE EVANS VON KLENNER** has  
surrounded her pupils' musicales with so many at-  
tractions that they almost assume the character of in-  
teresting private concerts. Good music is always heard  
in those stately, old-time rooms, whose walls have echoed  
to the sound of dance and song since the days when  
fashion centred about old St. Mark's Church and Stuyve-  
sant square. No. 40 Stuyvesant street, where Madame  
von Klenner lives, is one of the fine old historic homes  
eminently suited to entertainments. The drawing rooms  
were particularly attractive Friday afternoon with their  
floral decorations and the crowds of interesting people  
from in town and out of town.

Those who assisted the pupils were Miss Ethel Randall,  
a piano pupil of Bruno Oscar Klein, and who played with  
good tone, and Mrs. Eva Phipps, of Cleveland, Ohio, who  
stirred the audience by her patriotic recitation.

The pupils indicated the cosmopolitan character which  
sometimes marks a successful teacher's musicale. The  
particular stars, Miss Frances Travers and Miss Lillian  
V. Watts, who are rapidly advancing toward artistic ex-  
cellence, are respectively from St. John, N. B., and from  
Massachusetts. The former, besides the numbers on the  
program given below, sang by request the aria from

"Linda di Chamounix," and indicated to a marked de-  
gree her improvement in flexibility and certainty. Miss  
Watts' finished and dignified interpretation of Massenet's  
"Il est doux, il est bon" gave more than ordinary satis-  
faction to the listeners. Both these young artists are on  
the way to success.

A surprise, not usual at pupils' concerts, came to the  
listeners upon hearing Miss Eleanor Gladys Creden, of  
Boston, a charming young girl whose fresh, pure voice,  
correct intonation and natural musical feeling, gave evi-  
dence of rare possibilities in music. Miss Creden, we  
learn, is a faithful student, and may be looked to for future  
good work under Madame von Klenner's direction.  
Another good voice—a contralto of remarkable rich, mel-  
low quality—possessed by Miss Alice J. Burke, of Penn-  
sylvania, was heard to advantage, notwithstanding some  
momentary embarrassment in Chaminade's "Ritournelle."  
Her even, sustained tones illustrated one of the best  
features of Madame von Klenner's instruction. Miss  
Burke's voice blended especially well with Miss Travers'  
in the final duet.

Mrs. Eva Foster, of Boston, also added to the pleasure  
of the listeners. She is enough of an artist to have the  
benefit of criticism, so one may say that more shading and  
a bit more dramatic force would add to the value of a  
song like "La Havanaise." It was only in the latter part  
that she rose to the demands of the song. Otherwise, it  
was well given. To enumerate all the pupils, their virtues  
and faults, would become monotonous. Some of them  
deserve more special mention, but it may suffice to say at  
present that the value of singing without notes, with due  
attention to pose and manner, setting aside considerations  
of the generally good voice production, seldom received  
as striking exemplification as it did at this musicale.

Miss Maltman, it may be added to complete the evi-  
dences of cosmopolitanism, is from San Francisco, Miss  
Randall from Texas, and the violinist, Miss Monteith, who  
failed to appear, if she had had come would have been  
marked Connecticut. George S. Kittredge accompanied.

The complete program is appended:

|  |  |
|--|--|
| Bagatelles, op. 33.....                  | Beethoven                                |
| Andante grazioso.....                    |  |
| Allegro molto.....                       |  |
| Allegro.....                             |  |
| Sognai.....                              | Miss Ethel Randall.                      |
| Burst, Ye Apple Buds.....                | Mm. Alicia Tuoceda.                      |
| Mi Morena.....                           | Miss Bessie Murphy.                      |
| Dittes-Moi.....                          | Justine Clerice                          |
| 'Twas April.....                         | Miss Isabel G. Monteith.                 |
| Chant Hindu.....                         | Nevin                                    |
| Ritournelle.....                         | Miss Grace Loomis Harrison.              |
| La Libellule.....                        | Bemberg                                  |
| Recitation, On Board the Cumberland..... | Chaminade                                |
| Berceuse.....                            | Miss Alice J. Burke.                     |
| Invocation.....                          | Saint-Saëns                              |
| La Havanaise.....                        | Miss Beatrice Maltman.                   |
| La Farfalla.....                         | Recitation, On Board the Cumberland..... |
| Andante Religioso.....                   | Mrs. Eva F. Phipps.                      |
| La Marquise.....                         | Godard                                   |
| Elle et Moi.....                         | Invocation.....                          |
| Pensee Poetique.....                     | Guy d'Hardelot                           |
| Tempo di Polka.....                      | Miss Eleanor Gladys Creden.              |
| Il est doux, il est bon.....             | La Havanaise.....                        |
| Les Bohemiennes.....                     | Mrs. Eva Foster.                         |
|  | La Farfalla.....                         |
|  | Andante Religioso.....                   |
|  | La Marquise.....                         |
|  | Elle et Moi.....                         |
|  | Pensee Poetique.....                     |
|  | Tempo di Polka.....                      |
|  | Il est doux, il est bon.....             |
|  | Les Bohemiennes.....                     |
|  |  |

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Europe, has had one of Sohmer's finest pianos placed at  
her disposal.



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**Indianapolis Music Festival.**

ARRANGEMENTS for the May Musical Festival are nearly completed, the artists engaged and the programs arranged, subject of course to some slight variations caused by circumstances.

The Festival opens May 4 and ends Saturday, May 7, there being five concerts in all. The singers engaged are Johanna Galski, Emma Juch, Josephine S. Jacoby, David Bispham, Carl Dufft and George Hamlin. They will be supported by a chorus of 400 voices, a children's chorus of 800 and the Cincinnati Symphony Orchestra, Van der Stucken, conductor.

The most interesting perhaps of the series of concerts will be the one on the opening night, when for the first time in America the oratorio of "Lucifer," by Peter Benoit, will be sung. The miscellaneous programs are well arranged and full of interesting music, but "Lucifer" is the only novelty.

At the Saturday evening concert Ysaye will play two numbers, "Symphonie Espagnole," Lalo, and "Rondo Capriccioso," Saint-Saëns.

**THE FESTIVAL PROGRAMS.**

First concert, Wednesday, May 4. First performance in America of "Lucifer," Oratorio by Peter Benoit.

Cast of characters:

Lucifer.....David Bispham  
 Farth.....Carl E. Dufft  
 Water.....George Hamlin  
 Fire.....Mme. Emma Juch and Mme. Josephine S. Jacoby  
 Festival chorus of 400 voices. Children's chorus of 800.  
 Cincinnati Symphony Orchestra.

**THURSDAY EVENING, MAY 5.**

Overture, Leonore No. 3.....Beethoven  
 Orchestra.

Omnipotence.....Schubert  
 George Hamlin, Chorus and Orchestra.

Aria, Der Freischütz.....Weber  
 Mme. Johanna Galski.

Overture, Ruy Blas.....Mendelssohn  
 Orchestra.

Third act from Tannhäuser.....R. Wagner  
 Elizabeth.....Mme. Johanna Galski  
 Venus.....Mme. Johanna Galski  
 Tannhäuser.....George Hamlin  
 Wolfram.....Paul Haase  
 Chorus and Orchestra.

**FRIDAY EVENING, MAY 6.**

Symphony in E Minor, No. 5.....Tchaikowsky  
 Aria, Mme. Emma Juch.

Wotan's Farewell and Magic Fire Scene, from Die Walküre.....Wagner  
 David Bispham.

Olaf Trygvasson, music drama.....Grieg  
 A High Priest.....David Bispham  
 A Woman.....Miss Emma Juch  
 The Volva.....Mme. Josephine S. Jacoby  
 Chorus and Orchestra.

**SATURDAY AFTERNOON, MAY 7.**

Overture, Die Meistersinger, by request.....Wagner  
 Orchestra.  
 Aria, Carl E. Dufft.

Ophelia.....MacDowell  
 Caliban's Pursuit (by request).....Van der Stucken  
 The Three Gypsies.....Liszt  
 Frühlingsnacht.....Schumann

Mme. Josephine S. Jacoby.  
 Children's cantata, Into Life (by request).....Benoit  
 Children's festival chorus and orchestra.

**SATURDAY EVENING, MAY 7.**

Overture, Mignon.....A. Thomas  
 Symphony Espagnole.....Lalo  
 Ysaye.

The Ride of the Cid.....V. d'Indy  
 George Hamlin, Chorus and Orchestra.

Aria, Herodiade.....Massenet  
 Mme. Johanna Galski.

March of the Pilgrims, from Harold.....Berlioz  
 Hungarian March from the Damnation of Faust.....Berlioz  
 (By request.)

The Nymphs of the Woods.....Delibes  
 Ladies' Chorus and Orchestra.

Rondo Capriccioso.....Saint-Saëns  
 Ysaye.

Finale from Faust.....Gounod  
 Mme. Johanna Galski, George Hamlin, Chorus and Orchestra.

**Our Modern Evil.**

SCIENTIFIC MISREPRESENTATION OF THE VOCAL ART.

It is very kind of Dr. Muckey to admit that "Too Much Theory" was a happy selection of a title for my last communication. It is also generous of him to reply at such length, for he thereby not only demonstrates the truth of what I have written heretofore, but incidentally suggests the necessity of a letter upon the above entitled subject.

Let me assure Dr. Muckey, and those interested in the subject, that too much misleading vocal literature is as great a modern evil as "too much theory," and that both are highly harmful to students not sufficiently advanced in singing to detect their dangers.

Dr. Muckey astonishes me by asking why I consider Prof. H. Krause, of Berlin, a competent authority. I will not arrogate superior knowledge in Dr. Muckey's own sphere of usefulness, but will refer him to such celebrated American authorities as Dr. Gleitsman, Dr. Holbrook Curtis, Dr. Frundenthal and, in short, all other well informed throat specialists.

Equally astonishing is the fact that Dr. Muckey has evidently not heard of the International Medical Congress, for I will not believe that he intentionally so perverts my meaning as to convey the impression that I rest my argument upon the competency of Professor Krause alone. Professor Krause, as I stated in my last communication, was simply designated as a representative of the last International Medical Congress to express the views and experiences of that entire learned assemblage regarding "Voice Training." The statement presented by Professor Krause is the united decision of these authorities upon the necessity of individual teaching to attain proper voice production in the pupil. No one save Dr. Muckey, I think, entertains the idea that individual teaching has anything to do with the length and weight of the vocal cords or with the size and shape of the resonance cavities. Equally unique is his deduction that because I uphold individual teaching I must "uphold a different plan or method in the training of each individual voice, and that it is consequently impossible for me to have any fundamental principles."

Will Dr. Muckey assert that the science of medicine has no fundamental principles because it has different modes of treatment for different diseases? Regarding singing Dr. Muckey asserts: "Individual characteristics have nothing to do with the correct training of any voice." Will the doctor assert that the presence of unmistakable symptoms of a certain disease have nothing to do with the proper treatment to restore health? Truly, Dr. Muckey's wonderful "cure all" theory savors of the "patent medicine" school. No experienced singer or vocal teacher can for a moment accept it seriously, and it is mainly to warn the inexperienced student that I go to the pains to reply to Dr. Muckey's paper. To them I would say:

The numerous voice faults are like the many diseases which a doctor is called in to cure. Just as the conscientious physician will carefully diagnose the case before prescribing the proper remedies, so the conscientious vocal teacher will first ascertain the faults, defects and mannerisms acquired by the pupil—through an incorrect use of the vocal apparatus. Those he will find evidenced in palatal, guttural, nasal tones, &c., and the individual teaching of a pure, natural method of tone production can alone eliminate them and restore the voice to its normally healthy, faultless conditions. That accomplished, the tones have practically been placed and singing simply becomes a question of their correct emission in a natural and unhindered manner, a result which no "theory" can accomplish and which requires experience in the right direction. A certain amount of sound theoretical knowledge is necessary, but not too much theory, "and espe-

cially not too much scientific theory" of the kind advocated by Dr. Muckey. All such theories are responsible for the fact that so-called vocal teachers increase while the singers decrease. All of these "patent medicine" teachers, instead of correcting vocal faults and defects, practically do nothing more than cultivate sight reading and ruin voices. I warn students against them, as warmly as I warn them against being misled by the "methods" expounded in writing. There is but one correct plan or method of voice production which applies to every voice, and that is the pure, natural method which can only then be employed when the organs of true production have been trained to act in a healthy, natural way. Tones so produced will necessarily be pure and natural and will possess all the intensity, carrying power and quality that the voice is capable of.

No theory, however, can eradicate the different faults of different singers; that can only be done by an able and experienced teacher who works upon the individual faults of his pupil.

I do not reply to Dr. Muckey's personalities by publishing a list of singers whom I have turned out. Such vain-glorious self-advertising I leave to the class of teachers who seek naturally gifted voices for which nature has done the most and then claim the credit in order to blow their own horn. My work is principally among abused, ill-treated and ill-used voices, and the nearer the voice is to extinction the greater my delight in the work of restoration, for I am a truth-seeker, and believe in honestly successful results alone.

Dr. Muckey, however, in his efforts to belittle me makes cynical reference to the success of only one of my pupils, and this suggests to me the fact that I have yet to hear of the success of even one of Dr. Muckey's disciples. I have, however, among my pupils a young man who, when he first came to me, stated in the presence of another pupil who was then present that he came to me in absolute despair. "I had a naturally good voice," he said, "but in my efforts to sing correctly it has become so disguised that when you hear me you will probably tell me that I have nothing to warrant my ambition to become a singer."

This young man received his "scientific" vocal suggestions from Dr. Muckey's literature and a certain physician in this city who is one of his disciples, and who is, himself, wrecking a naturally fine voice. If he wishes names I shall be pleased to furnish them for his own information, for, as I said before, it is not my purpose to advertise myself in this column. He can even see and question the young man in person at my studio, for he is now in my hands and is beginning to evidence the good natural voice he thought he had lost. My sole purpose in relating this case is to show that I speak from knowledge as a practical teacher and to shed a ray of light on the dangerous results of misleading theory and patent medicine literature expounded under the cloak of science. Again I warn interested vocal students against the dangers of lessons given in books or by mail. As I said before, and still say:

"There is but one method of successful teaching, and that is—individual instruction." MAX DECSI.

**New York College of Music.**

Alex. Lambert, of the New York College of Music, will give a students' concert at the New York College of Music on Wednesday evening, April 20.

**Elizabeth Boyer.**

Miss Elizabeth Boyer, the contralto, who sang in London last summer with so much success, has been offered a number of engagements to sing there during the coming season. Miss Boyer is fortunate in having the personal interest of Madame Albani, who is still the most popular singer in England.

### The Grand Garcia!—His Method.

J'adore la fureur andalouse de cet homme-la, elle anime tout!  
GARAT.

This Garcia has the only method of teaching singing which develops to fullest power the material resources of the voice without ever altering its quality or hampering the individuality of the singer! A CRITIC OF HIS TIME.

WHAT is, what was the Garcia method? What did he do? How did he do it? What proceedings did he employ to gain such unprecedented reputation as a teacher outside and aside from his immense reputation as a singer?

Happy those who by the divine light of intuition are enabled to see this for themselves. It is not for words to



MME. GARCIA.

[FROM A PAINTING BY HER DAUGHTER, MME. PAULINE VIARDOT.]

describe the details of an art, least of all the art of vocal instruction.

The Garcia method consisted in the complete development of the material resources of the singer by long and severe training. He put the means into the hands of his pupils to do what they wished with a melody. He made them able to change the same melody to express any variety of types of thought. He made them able to change color with idea, and then made them able to change the idea and its expression at will with the same melody. He developed their imagination unconsciously to themselves by appealing constantly to it. The mechanism, being already perfectly under control, was unconscious in its exercise. At a suggestion to the imagination the singer fell unconsciously into the train of thought and action necessary to expression, and so seemed absolutely natural.

He never confounded the material or mechanical with the sentimental or imaginative department, but developed both to their fullest extent, then put each singer upon his own responsibility through his own temperament and imagination for the result.

Thus each and every pupil felt absolutely free. There was no imitation—no example giving, so to speak—nothing but the general truth of expression, whose laws were thoroughly understood. Each pupil was made a creator in a sense, but a creator made capable first of representing himself.

Doubtless every teacher who reads this cries out, "Why, that is just what I do!" But it is not so. The crime of the day in musical education is imitation and example giving and "See, this is the way," and "Do what I do." The

average teacher does not seem to be able to control his desire to "show" a pupil how to think and to feel. They have no self-control. Five teachers in six either of singing or acting cannot rest three minutes before the efforts of a pupil without jumping up and either singing for dear life or acting in frenzy, not only the passage which was obscure to the pupil but sometimes the entire part. Thus the pupil is not only thoroughly "mixed up" as to intention, but rendered completely dependent.

That this is perfectly natural is no excuse. The teacher, perfectly carried away by his own whipped-up enthusiasm, by pleasure in his voice and agility, by pride in showing himself off to his pupils, by memory of past days, or by real artistic instinct, forgets the object of his instruction, has a "good time" all by himself, and gives to his pupils as a result nothing but awe and admiration before his great and astonishing person.

"My teacher works so during my lesson I should think he would fall dead at the end of the hour," said in ecstasy one of these admiring pupils of her professor.

But it was for her to work, not he.

"Yes, but you have to. These pupils stand there like sheep. They have no idea what to do; they don't know. You have got to show them."

There they are and there you have the source of the incomparable stupidity of the average debutante—the average singer, in fact. Their inside eyes are glued to visions of the teacher's actions. Their mental effort is all given to remembering just how he did and how he sung and what he said. It is memory, not creation; it is recitation; it is monkey and parrot imitation, not interpretation.

Garcia could not endure, did not practice and would not allow imitation. Even in his own family the individuality of each was strongly preserved, and among his celebrated pupils each had a different way of being remarkable.

Another thing which was a striking feature in the success of Garcia as a teacher was a gift for analysis in all observation, a gift extremely rare in the executive artist. He was by no means an erratic artistic personality. He had a sound, solid, reasoning, scientific head. He could concentrate and persevere. He co-ordinated and classified the results of his observations, and here his character showed the indomitable will, real intellect and systematic thought from which so many so-called artists are wont to excuse themselves.

He formulated mentally his ideas and knew how to apply them, and he did this with ardor and passion. He sounded all the possibilities of the voice and their application. Once he knew, it is true he had the genius to be able speedily to execute, but he had the intellect to find out and to know. It was by force of character and enormous capacity for work—real work—that he arrived at utilizing his genius. His voice alone could never have done it. As he himself used to put it:

"To be a great singer it is not enough to have a voice, one must have a vast musical knowledge!"

But one does not arrive at a "vast musical knowledge" by just singing. Many of our singers to-day do nothing whatever musically educating but sing, never do and never did anything else. Indeed, it never occurs to them that anything else is necessary. And, alas! there is no one to tell them to do otherwise. If a few do advise, they do not insist upon it. The flock of singers do not have the intuition nor the character to observe it, so there they are, and that is another reason why they fly to the ground instead of soaring toward the skies.

Sufficient importance cannot be put upon the idea that Garcia evolved! He was a man with a giant genius, worked like a slave to become powerful, and he compelled all whom he taught to do likewise. This was one explanation of his so-called "severity." He knew the road so well, had built it in fact by patient toil with a systematic arrangement, not one point of which could be overlooked without weakening the construction.

"Hard work" with him did not mean singing a few arias, or a few operas, learning badly one or two languages, taking innumerable lessons from all sorts of people, running from studio to studio, from salon to salon, from agent to agent, filling the time in with visits, cater-

ings, futile rehearsals, and all sorts of small tricks in order to elevate himself to a high public place. He did not try to "get on" on by "hanging on." His work was to create a plan by which to arrive at the highest point of perfection, to plan it after the laws of logic, truth, fact and reason, and to pursue it whether tired, discouraged, fretted by the slowness of the process, or impatient to achieve temporary position. He had faith in the process, and character to follow it. His idea of fame was to mount through himself, not by the coat-tails of others.

Garcia worked, really worked, though a giant genius, and he made his pupils work, regardless of their feelings and impulses, for he knew that they must do so to attain success. Those who looked on without understanding called it "severity." Those who understood profited.

And none more so than his youngest child, his little daughter Pauline, always the most obedient, faithful, idolizing and submissive of his pupils, the one who most implicitly followed the details of his vigorous treatment, and who it appears was rewarded for it by a strong partiality.

The strong characteristics then of the Garcia method are analysis. Not impetuous haphazard work, but the most detailed analysis of causes leading to effects, and the logical manner of applying them.

His course properly applied, while it developed the compass of the voice, led to equality, force and beauty of tones. He claimed that it invariably did. But it must be remembered that in his time every cook and housemaid who grew tired of her occupation did not rush to the vocal footlights as a means of escape, as they do to-day. There were tacit strictures in those days, and one could count at least on some ability, especially in the Garcia circle. At all events he had infinite faith in his procedures.

"This voice must come out. It must. I feel it. I am convinced of it!" he said, in a moment of stand-still with the voice of Malibran, which it appears was stubborn enough in the early stages.

Garcia, says Escudieur, was the first to insist upon the



THE GRAND GARCIA.  
(In Costume.)

value of force with facility. In general singers who had power missed facility, while those who were blessed with agility felt themselves excused from all exhibition of force, and opinion, through custom, sustained both. All Garcia's pupils, whether celebrated or not, bore this brand or cachet, so to speak, of his training, thus indicating the real teacher. This was especially one of the dominating features of the art of Pauline Viardot.

He was also the only one, continues the writer, who taught the development of the chest voice by adding the superior registers, thus creating for the singer a soprano

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and a contralto voice at the same time. All the pupils who left the line of ordinary success had this great advantage. Indeed, it was largely due to this dual vocal power that they were enabled to produce effects which astonished and impressed audiences. By this they varied effects and made contrasts in style that were truly remarkable.

An indication of this power was the phenomenal success of Viardot in two such widely differing roles as Orphée and Cinderella. All know of her dramatic grandeur in the former role, which was classic, and in which she made such a general success in Paris at a time when the city was steeped in Offenbach and Hervé. Yet her Cinderella was one of the most accomplished roles. In it she was scintillating, spirituelle, exquisitely fine, "a mixture of small child and young cat."

By this dual compass, so exquisitely blended as to be one fine vocal range of absolute nature apparently, the Garcia phrasing was more powerful, more original, different from any other. By it one had command of all possibilities, and varied only according to temperament and imagination or lack of them.

Syllabation also was a great means of dramatic effect. By this the fleet and brilliant utterance of passages of strength or passion were made tremendously effective. In strong situations, even unmarked by accent, the syllabation expressed passion and strength.

The method in its symmetry may in fact be compared to a painting, the massing of colors by the vowels, or rather by the sounds which flow through the vowels, the tone of colors by the accent, and the strokes of the pencil by the consonants.

In "Otello," for example, Malibran never failed of effect in the lines:

"Se il Padre m'abbandonna!"  
Or in "Ah! come il Cielo S'unica a mie Lamenti."  
Or again "Un Vile Traditor."

Nourrit, the singer, possessed also this art of syllabation, for example:

"Mon Pere tu M'as du Mandire!"

Michelot, the dramatic teacher, it seems dwelt likewise upon this feature in enunciation, a feature by which the great genius of his pupil Rachel profited much.

To conclude, the Garcia method includes all methods of singing. It is the most rational, the most complete. Its influence has never been lost. Those closest to it had of the best of it, and have given largely of it to posterity in their own artistic work, and in the direction given to musical education in their studios.

For further reading on this topic see preceding pages of THE MUSICAL COURIER; also pages which are to follow.

#### New York College of Music.

Alfred Reny, Professor at Seton Hall College, Orange, N. J., delivered his sixth lecture at the New York College of Music in Fifty-eighth street (of which Alexander Lambert is the director), on Tuesday afternoon before a very appreciative audience. Mr. Reny treated his subject ("Bach and Handel") in the same thoughtful, instructive and learned manner as in his previous lectures, showing that he is calculated to arouse the enthusiasm of all students and art lovers.

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BROOKLYN, April 14, 1898.

THE week opened with a brilliant display of Easter music at the churches. The new cantata, "Life and Death," by Mr. Shelley, was presented at the Emmanuel Baptist Church, and Dudley Buck's cantata "Christ the Victor" was sung by the choirs of the New York Avenue M. E. and the St. John's M. E. churches. The works of Handel, Haydn, Gounod, Guilman and Barnby were heard in abundance.

April 12 was the date of the last of the Apollo Club's concerts at the Academy of Music this season. It was remarkable on account of the demonstration of the audience which was made during the singing of the "Star Spangled Banner"—one of the encores. As the first strains of the air floated forth the entire audience arose and joined the club, whose members were waving small flags, in singing their country's hymn. After the song cheer upon cheer rang through the Academy. Aside from this the concert was a very successful one. The program contained many songs which were familiar to the audience on account of a previous reading which had been given at some of their other concerts. The soloist was Mrs. Kileski Bradbury, of Boston, soprano. The Kaltenborn Sextet was heard also, and played admirably.

The closing concert of the Cantata Club, under the leadership of Albert Gérard Thiers, also took place on April 12, and as in the Apollo Club concert the "Star Spangled Banner" was sung. It produced the same effect, although this is a ladies' society; and it was found that the tender sex was quite as enthusiastic as the men. It was held in Association Hall. Here is the program:

Ave Maria.....Huss  
(Incidental Solos—Miss Laura H. Chapin, soprano;  
Mrs. George H. Treadwell, contralto.)  
Sonata for piano and violin, op. 13.....Grieg  
Sento doloroso. Allegro vivace.  
Mrs. Emma Richardson-Kuster and Arthur  
Melvin Taylor.  
Ella giamai mi amo, Don Carlo.....Verdi  
Señor Eladio Chao.

Spring Song.....Weil  
Lullaby, Guten Abend Gut Nacht.....Brahms  
Down in the Dewy Dell.....Smart  
Est Ist Ein Ros Entsprungen.....Pratorius  
Come, Dorothy, Come.....Swabian Volkslied  
Yet Once Again We Come to Greet Thee,  
Magic Flute.....Mozart  
Sleighbell Song, Glide On.....Delibes  
Hark, Hark the Lark, two-part chorus.....Schubert  
Onward, Bonnie Boat, Be Flying, two-part  
chorus.....Kuecken  
Walther's Preislied.....Wagner-Wilhelmj  
Obertass Mazurka.....Wieniawski  
Arthur Melvin Taylor.  
Punchinello.....Molloy  
Señor Eladio Chao.

Spinning Maiden.....Fischer  
The Maiden's Complaint.....Fischer  
Now Is the Month of Maying.....Thomas Morley  
The Prospect Heights Choral Society, assisted by Miss

Charlotte Maconda, soprano; Benjamin M. Chase, tenor, and Miss Bertha Bucklin, violinist, gave the following program at Association Hall, under the auspices of the Brooklyn Institute, on the evening of April 13:

Trumpet Blow, Music Flow, from the opera Irene. Gounod  
Vision de Jeanne d'Arc.....Gounod  
Etude.....Kreutzer  
Miss Bucklin.  
At Night.....Saint-Saëns  
Indian Bell Song, Lakme.....Delibes  
Miss Maconda.  
By Trees and by Flowers.....Saint-Saëns  
Lend Me Your Aid, Queen of Sheba.....Gounod  
Mr. Chase.  
Sing, Smile, Slumber, Serenade.....Gounod  
(Female voices only.)  
Danse Macabre.....Saint-Saëns  
Miss Bucklin.  
Narcissus, an Idyl.....Massenet  
Solos by Miss Maconda and Mr. Chase.

Arthur Claassen took the place of H. E. H. Benedict as conductor on account of the recent death of Mrs. Benedict. The society, which is only two years old, performed its numbers admirably. The parts were well balanced, and the quality of tone excellent. T. Lewis Doyle accompanied, although two of the numbers were sung without accompaniment. W. N. Waters presided at the organ.

The critics are justified in speaking of Miss Maconda's bell-like voice, which was shown to great advantage in that favorite of hers—the "Indian Bell Song."

Mr. Chase, the blind tenor, sang in his usual good style, his voice improving as the concert progressed. Miss Maconda and Mr. Chase are soloists in the First Reformed Church of Carroll street, of which Mr. Benedict is the organist.

Miss Bucklin is certainly a clever violinist. She rendered the "Vision de Jeanne d'Arc" with exquisite sentiment and displayed brilliant technic in the "Kreutzer Etude."

All three soloists received enthusiastic applause, and responded with encores. They were accompanied by John Hyatt Brewer.

This "Evening of French Composers" will be followed by an evening of Scandinavian folksongs and ballads, April 27.

Little attention is given to the public school music teachers in this borough. The musical growth on this side of the river has been phenomenal within the last few years. There have been many factors which have helped to bring about this growth; not the least of which has been the influence of these public servants. A glance at the names which follow will be sufficient to show the efficiency of our music staff, each one of whom has won laurels in other branches of musical activity besides those obtained in their career as teachers.

Ellsworth C. Phelps is a well-known composer. He has compiled a number of song books. His daughter is Mrs. Laura Phelps Crumme, the well-known violinist.

Linden L. Parr is organist of the Ross Street Presbyterian Church; Edward E. Hand, of the Twelfth Street Reformed Church; Bernard O'Donnell, of Church of St. Patrick; Francis J. Mulligan, of Transfiguration Church; William B. Goate, of First Baptist Church; Frank Auerhahn, of St. Anthony's Church; Mrs. Esther A. Knowles, of the Church of the Atonement; Miss Alice M. Judge, Charles Y. Yerbury and Joseph A. Campbell are also or-

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ganists, Mr. Campbell holding a position at present in New York.

Miss Maria A. Simmons and Miss Bertha O'Reilly are concert pianists, while Francis K. Mitchell is the violinist of the staff.

Among those who are specially gifted in the vocal art are Miss Kate L. Fowler, soprano; Mrs. Charlotte F. Furey, contralto; Miss W. E. Wemyss Burns, contralto; and Miss Edith L. Hart. All of these have held prominent positions as soloists in the churches.

Mr. Goate, Wilhelm Mattfeld and Miss Burns are composers of merit.

The wife of Mr. Mattfeld is Marie Mattfeld, who has won such fame with the Damrosch Opera Company.

The director of music is Albert S. Caswell. It would be hard to enumerate his various achievements. He is a good organist, having held positions in many of Brooklyn's foremost churches. A composer, editor of music books and wonderful teacher, his greatest successes have been made in the conducting of choruses. "The Cecilian"—a society of public school children, formed by him in 1881, and continuing until 1892—was one of the finest choral organizations ever known here. He visited England, France and Scotland to study methods, and while abroad met the celebrated John Hullah.

This year two of the schools have given concerts under the auspices of the Brooklyn Institute. These concerts were made up of the songs taught in school time, no outside preparation having been made by the pupils. Both concerts were very successful; and many congratulations should be given to Miss Judge and Miss Fowler, who trained the children for these concerts. Other concerts are to be given before the end of the season.

The concert of the Brooklyn Oratorio Society has already been announced. It takes place at the Academy of Music on April 18.

The annual pupils' concert of the Venth College of Music will take place on April 29 and 30, at Memorial Hall. Mr. Venth will direct the Poly Dramatic Association at the Academy of Music on April 22 and 23, in the performance of "El Mahdi."

The thirteenth examination concert of Professor Zoellner's College of Music will take place in Arion Hall on April 21.

The sixth and last of the series of invitation concerts given by Carl Fiqué and his pupils, assisted by vocal and instrumental artists, will take place at Wissner Hall on the evening of Monday, April 18. Mr. Fiqué, Miss J. S. Liebmann, Miss Eleanor Treadwell, Mrs. K. Noack-Fiqué, Mrs. L. De Vore Connolly, Miss Florence E. Mayer, Miss Lulu Krauss and Miss Katie Hammerer will take part.

Another Monday concert will be that of the pupils of the New York School of Vocal Science, which is to be given at the Park Congregational Church, in aid of the Ladies' Association. Those taking part are violinist, Miss Belle Manross Sigourney; soprano, Miss Grace Manross Wood; contralto, Miss Charlotte G. Evans; tenors, Walter H. Robinson, Frank Hotchkiss Osborn; baritone, W. B. Curtis; basso, Geo. F. Van Slyck, and the male quartet.

The Central School of Musical Art gave a miscellaneous concert on Tuesday evening at 226 Hancock street.

Robert Thallon's Saturday morning concert of April 9 was in memoriam of Anton Seidl, with six selections from the Wagner operas, "Les Preludes," by Liszt, ending the program.

Still another Monday evening concert will be the organ recital at the German Evangelical Church, when Hugo Troetschel will play the program, assisted by Mrs. F. W. Toennies, soprano, and Master Edwin A. Grasse, violin.

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## The Articulating Organs.

AN INTELLIGENT ADJUSTMENT AND CONTROL OF THE ARTICULATING PROCESSES AN ABSOLUTE NECESSITY.

By WARREN DAVENPORT.

### ARTICLE III.

MY statement that the articulating organs must be positively controlled refers to a normal action of these organs and not to that excessive mugging and mouthing that many exhibit in their effort to articulate the words clearly.

Of course, the jaw must be fully opened and kept open on all vowel forms equally, except in the case of the form of *e* (as in meet), and then it must be opened to a greater degree than one observes in the efforts of singers generally, unless they have been taught the necessity for correct vowel formation.

In the adjustment of the vowel form of *e* the base of the tongue must rise to a certain degree in order to correctly give the articulate sound of that vowel. For this partial obstruction an ample adjustment of the jaw and the tip of the tongue makes compensation so that this vowel form may present the same fullness that distinguishes the so-called more "open" vowel forms.

All vowels will be equal in fullness if the forms are correctly adjusted.

Such things as "open" and "closed" vowels do not exist if one correctly adjusts and controls the articulating processes any more than "registers" exist in the voice unless the performer through erratic action creates these discrepancies.

You can have "open" and "closed" vowels and two, three or more "registers" if in one case you distort the articulating organs and in the other vary the direction of the column of air.

This seems a rather strange statement, my readers, and you naturally would ask: Do you pretend to claim that *a* as in bay or *e* as in meet can be made to sound full and free like *o* as in no and *a* as in far.

Certainly, if normal action exists in the tone production and at the same time the articulating organs are correctly adjusted.

If one bellows or yells *oh* or *ah* with that abnormal action called "open tone," it will be found that even if you attack *e* with the violence and fierceness that one hears in the efforts of some performers you will not succeed in making such a "great sound" as can be forced out of the distorted apparatus upon *oh* or *ah*.

But the vocalist should not deal in such abnormal and violent efforts.

Suppose, for instance, a violin should be so badly graduated that each separate string gave a different degree of fullness and freedom of tone. Could you get an artistic player to use such an instrument? He would at once tell you that the violin was uneven in tone and should be taken to some competent workman who would regraduate the instrument and thereby equalize the tone. Bad formation of the material at hand was accountable for the unsatisfactory condition of the instrument.

In the case of the vocalist possessing good vocal material it will be found impossible to equalize the different vowels if the articulating organs are not correctly adjusted no matter how happy may be the action of the sound-producing organs.

The natural results arising from erroneous formation in the effort to produce the different vowels will be found to be various degrees of quality and power.

The necessity in the case is that the study of the vowel forms, which should begin at the very commencement of a

course of vocal training, should be pursued upon the process of correct formation, whereby each individual vowel form, through volitional adjustment of the articulating organs will become as determined a form as is the form of an organ pipe, or a wind instrument body or tube.

And here my readers let me remark upon the claimed necessity for a more or less closing of the jaw in the production of the different vowels.

To open and close the jaw at varying degrees, to accommodate the articulation or to increase or diminish power, as is practiced by the majority of students and professionals, is simply absurd.

Of course in order to articulate the consonants there must be a decided action of the jaws, lips and tip of the tongue, but this action, as before stated, must be instantaneous and acute, in order to not unnecessarily obstruct the vowel form. In other words, the consonant must be acutely articulated and instantly disposed of in order that all the sounding process shall dwell upon the vowel.

This facility in articulating is not to be observed in the efforts of many public vocalists, rarely any in reality, but that fact does not detract from the truth of the statement made.

Let it be understood that an ample opening of the jaws must be the invariable rule if freedom and purity of tone are to be factors in the vocal effort, and most assuredly these factors must appear as the fundamental conditions if desirable results are to be obtained.

Sometimes an insufficient opening of the jaw with an accompanying rigidity handicaps a singer to the extent that even with a fine voice and a warm temperament the singer fails to achieve results that, under better conditions in this direction, would easily come within their grasp.

An exemplification of this deficiency was observed at a recent concert of the Boston Symphony Orchestra in this city, in the vocal efforts of Mrs. Josephine Jacoby. Strikingly handsome, dignified and imposing in stage presence, Mrs. Jacoby commanded at once the attention of the audience. Added to these most agreeable features was a voice of admirable quality and ample compass.

Now let us quote in substance from the review of this concert by the eminent critic of the Boston Herald, B. Woolf.

The reviewer found a voice warm and sympathetic, full and rich, pure and velvety; an artist whose intonation was pure and who sang broadly and well throughout. And yet this discriminating critic found that unfortunately her style was dry, rigid and uninteresting, and was a cause for surprise that so beautifully warm a voice could be used with so cold and so disappointing an effect as it was on this occasion.

Now, my readers, there must have been a reason for this discrepancy noted, for the reason was very evident. The dominant difficulty in the way of a full and free employment of this "wondrous organ," as Philip Hale distinguishes Mrs. Jacoby's voice, was an obstruction arising from an insufficient opening of the jaw with the accompanying rigid holding of this articulating organ almost throughout the entire effort.

So persistent was this restriction of the articulating processes that, regardless of the results of normal action in the sound-producing organs, the rendering was lifeless and more and more monotonous as the effort proceeded. Such a "brake on the wheel" forbids the realization of that pulsating, vibratory warmth of tone that should characterize the efforts of one possessing a sensitive, emotional temperament, and makes it impossible to imbue the composer's work with the individuality arising from the inspiration of the singer if genuine musical feeling is an endowment of their musical nature. To have freed that "brake" would in an instant have told if behind



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a magnificent voice, that undoubtedly in this case is a gift of nature and not of cultivation, dwelt true emotion and a musical soul.

Of what use is it to erect your habitation upon a slightly eminence and then obstruct the view by building a wall to the eaves? Favorable conditions must conspire for a complete enjoyment in such a case.

Just imagine, my readers, an orator attempting to move and thrill an audience with a half closed and rigid jaw, thereby obstructing all freedom and fullness of utterance. He would lose the attention of his audience in a very short time and excite an exodus if his hearers did not extend consideration toward his effort.

Now, in the case of the efforts of this notable singer we find an instance that points to the necessity for a correct knowledge of the laws that govern and control an ample and flexible employment of the articulating processes if the best possible results are to be obtained from one so exceptionally gifted by nature.

The responsibility for this discrepancy rests with the process of cultivation employed in the effort to develop so noble a voice. Other items in the matter of incomplete vowel formations were complicated with this deficiency in articulation already noted, that served also in preventing the display of the singer's full powers.

Take the vowel *o*, as in "Che Faro," which is repeated a dozen times perhaps in the aria sung on this occasion. It was not once completely formed, the result being that the distinct character and fullness of the vowel was never brought out. Thus it was that the effort made evident the fact that whatever else may have been achieved in the education of this charming woman's voice, certainly the all important matter of acquiring a correct and flexible control of the articulating processes had been quite neglected.

Mr. Woolf attributes the deficiency he observed to a not sufficient "attention to the finer essentials of style," urging the singer to "be at great pains to remedy this neglect."

Be assured, my dear student, the only means of remedying such a difficulty lies in the direction of correct vowel formation.

Upon the rock of corrupt vowel formation untold numbers have been wrecked and lost.

The cavity of the front mouth is the locality in which all effort should be made to gain desirable acoustical conditions.

Whatever other locality may contribute aid as an auxiliary in an acoustical sense is in the greatest degree subsidiary, something that should not command the attention of the vocalist in the least, much less excite any volition in an attempted direction or control of such an auxiliary process.

Hence it is that there should always be an ample adjustment of the jaws in order that sufficient "sounding room" shall exist in this front cavity. Any attempt to otherwise locate the column of air will bring with it debilitation and degeneration of the vocal powers.

Among my readers there are many undoubtedly who have realized this truth to their sorrow.

To those who have not as yet suffered it is best to heed this advice and thereby avoid the inevitable results that will follow the attempt to locate the column of air in other than the front mouth.

To vary the size of this front cavity by opening or closing the jaw at various degrees in order to produce louder or softer effects, or to distinguish the different vowels, is as absurd as it would be to attempt the same modification upon the violin, flute, clarinet or piano through an expanding or contracting of the body of those instruments.

Being made of wood or metal it is impossible to modify the shape and size of the above named instruments, so

other means must be employed to accomplish the desired dynamic variation, &c.

The articulating organs being of a more flexible tissue, and subject to variation of form or capacity, should through volitional training be brought to the point of correct automatic action, and thereby placed under the direct and positive control of the mental intentions.

But remember, my dear student, that the sound-producing organs, on the contrary, are not to be subjected to volitional effort. If not obstructed they will adjust themselves automatically correct.

As regards the form of *oo* and also *o* (as in noon and no), the lips must be sufficiently protruded, but in an entirely flexible manner, and the aperture must be a comparatively small one.

The student is warned, however, not to restrain, hold back, or in other words "pucker" the breath because of the puckering, protruding formation of the lips in the production of the above vowels.

Many fail to gain desirable results in the attempt to correctly form these vowels because of this accompanying restriction of the breath action.

Whoever attempts to produce these vowels otherwise than as above described will be obliged to force the column of air in the endeavor to increase power, an effort that will complicate the sound-producing organs to the extent that an undue stress will be laid upon them, resulting in a waste of tissue that cannot fail to physically depreciate these organs and materially impair a healthy condition if it already exists.

Excepting through the aid of this flexible, protruding shape of the lips the distinct sound of the vowel forms of *oo* and *o* (as above) cannot be obtained. Any other form of the lips must give a modification of these vowels and at the same time create a forced action that engenders corrupt efforts in the attempted production of the other vowels, however remote from these fundamental forms.

To the serious student I would say that if anyone tells you it is impossible to locally sound and form the lips without closing the throat more or less in the production of the vowels *oo* and *o*, pay no heed to the statement. Such a statement would undoubtedly proceed from an inability upon the part of its author to produce those vowel forms without complicating the apparatus to the extent of abnormal constriction.

A teacher making such a statement would also naturally close and pinch the throat more or less in the attempt to produce the other vowel forms, and would instruct pupils accordingly.

A well-known teacher and vocal theorist confronted me with this statement regarding the production of the vowels *oo* and *o*, and to prove the statement gave a practical demonstration, delineating the process that it was contended could not be avoided.

There was no doubt whatever that this claimant partially closed and gripped the throat, for the corrupt sound produced by the effort demonstrated the fact.

When informed that there was quite a difference between not being able to accomplish a feat and thereby believing it impossible, and in being in doubt because of an inability to practically demonstrate a theory, the statement made was still persistently affirmed.

The only argument to be advanced in such a case was to practically demonstrate this theorist's error by accomplishing the impossibility that was claimed existed.

Of course it was rather staggering for a while to the mistaken theorist, but like in the case of Davy Crockett's gun, the coon "came down" without further inducements.

The proficient pupils of this teacher all pinched their vocal apparatus when they sang, and yet not one of them was aware of that fact any more than was their teacher.

Possibly some "scientist" had photographed the corrupt

sounds of this pinched-throated coterie, and in studying the reproductions had wisely drawn conclusions in his own estimation, imagining all the while he had heard and photographed a pure tone.

How these scientific fellows have been deceived by the erratic efforts of these same self-confident vocalists! It is merely the blind leading the blind in such cases.

The three vowel forms that first demand and must receive thorough training upon an absolutely correct basis are *o*, *a* and *e* (as in bow, bay, bee), for upon the acquisition of a correct adjustment and a flexible control of these three forms depend the successful formation and control of all modifications of these same vowels as well as a correct manipulation of all the vowel forms, the latter falling into place in most every instance when one commands the correct form of the three above named vowels.

What terrible struggles vocalists have with the vowel *e*, as above! And what direful results follow the effort to produce this form! What strident, harsh or ear-splitting sounds proceed from the efforts made to produce this so-called "close" vowel.

Some years ago, while singing with a well-known prima donna I was much disturbed by the inflexibility and shrillness of her tone production upon this vowel *e*; consequently I spoke to her about it in an agreeable manner, asking why she didn't produce this vowel with the same freedom, fullness and mellowness of tone that she gained in the other vowel forms.

She informed me that it was impossible for her to get any different results with this vowel, for it was a "close" vowel, and all her teachers had told her to be content with the conditions that existed, for her apparatus could not produce with the vowel *e* anything more agreeable as regards tone quality than what was displayed in her singing, and therefore she should let well enough alone, especially as there was no remedy. Now, her teachers quoted were among the most "eminent" in Europe, where this singer had spent a number of years acquiring a vocal education.

When assured that it was possible to gain better results upon this vowel form she replied, "Don't you suppose my teachers knew what they were talking about?" "Well, they thought they did, no doubt, but they didn't all the same," I replied. I invited her to come to my studio and let me show her how to remedy the difficulty with this vowel that she declared it was impossible to change for the better.

Thanks to quick comprehension and aptness of application, it took but a very short time to entirely change the conditions that obstructed a flexible adjustment of this vowel form, and through the means of correct formation to enable her to produce the *e* with freedom and fullness and in a quality entirely devoid of all former harshness.

It was the greatest surprise party she ever assisted at, and served in lowering decidedly her estimation of the "eminent" teachers who had pocketed her dollars while she was abroad.

This is but one instance of many that have come under my observation in the pursuit of my profession, many of the others being of equally radical moment.

Of course the vowel *e* naturally excites antagonistic conditions, but when the form is once mastered its production is as easily accomplished as is that of any of the so-called "open" vowels.

It is only through a complete mastery of the whole body of the tongue, as well as its tip, that one can accomplish the correct and fullest employment of the vowel *a*. So obstinate is the tongue in its backward action that a special exercise and a persistent practice in its most exaggerated form is necessary to gain command and facility in the manipulation of this form.

All of these three vowel forms demand the oversight

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and assistance of the teacher if the pupil expects to master them, it being necessary that the teacher shall correctly exemplify the process in aiding the pupil's effort, the accomplishment, however, demanding great patience upon the part of the latter in most every case.

Boston, Mass.

(To be continued.)

#### Musical in Dallas, Tex.

Under the auspices of the ladies of the Westminster Presbyterian Church, assisted by Frank Hall Wright, a musicale was given on Monday evening, April 11, at the Watkin Music Company's warerooms in Dallas, Tex. The following program was given:

Mandolin and guitar,.....  
Miss Marshall and Mr. Benham.  
Soprano solo, selected.....  
Mrs. Perkins.  
Recitation, selected.....  
Mrs. A. D. Fife.  
Tenor solo, Ah, I Have Sighed to Rest Me.....Verdi  
Dan McMillan, of Ft. Worth.  
Piano solo, Fairy Tale.....Raff  
Miss Wood.  
Baritone solo, Because I Love You, Dear.....Hawley  
Frank Hall Wright.  
Instrumental, quartet, selected.....  
Adoue Quartet.  
Tenor solo, selected.....  
Dan McMillan.  
Recitation, musical.....  
Miss Jennie Colbert.  
Soprano solos—  
Romance, Sleep on My Heart.....DeKoven  
Irish ballad.....  
Miss Agnes Gannon.  
Miss Elizabeth F. Crawford, accompanist.  
Piano solo, original compositions.....Wood  
Miss Wood.  
Baritone solo, You.....Robyn  
Mr. Wright.

#### Mrs. Maas-Tapper.

The recent concert given by Mrs. Maas-Tapper in Steinert Hall, Boston, added another laurel to the wreath to which this clever musician and teacher is entitled. Those who have watched the work done by Mrs. Tapper know how thoroughly everything is carried out from the beginning to the end of the lessons. It is no wonder then that when her pupils give a recital she receives press notices like the following:

Those who braved the elements Tuesday afternoon to attend the recital in Steinert Hall by pupils of Mrs. Maas-Tapper were more than repaid for the discomfort, for the entertainment was one of genuine enjoyment from beginning to end. The program was not such as one finds at an ordinary pupils' recital, for it was ambitious enough to test the capabilities of professional musicians. In every instance, however, Mrs. Tapper's pupils acquitted themselves creditably and to the delight of all. Surely none but an able and conscientious teacher could have attained such results.

The assisting artists were Emil Mahr, violin, and Leo Schulz, 'cello.

The program was:

Trio, op. 97, B flat major, for piano, violin and 'cello.....Beethoven  
Miss Ida Hunneman, Messrs. Mahr and Schulz.  
Concerto No. 24 (B & H), C minor.....Mozart  
Miss Edith Correll; second piano, Mrs. Tapper.  
Suite in A minor.....N. E. Swift  
Newton E. Swift.  
Sonata, D major, op. 18, for piano and 'cello.....Rubinstein  
Mrs. Gardner Anthony and Mr. Schulz.  
Vecchio.....Sgambati  
Minuetto.....  
Gavotte.....  
Miss Hunneman.

Concerto in F minor, op. 16.....Henselt  
Miss Lucy Dean; second piano, Mrs. Tapper.

Mrs. Maas-Tapper played recently at the concert given in Palladio Hall, Roxbury, for the benefit of the South End Industrial School.

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#### A Sad Festival.

THE much talked of Oratorio Society festival at Carnegie Hall last season proved to be a dreary fizzle. Intended as a sort of demonstration of Walter Damrosch's popularity the musical public of this city promptly stayed away. At no time was the hall more than half full, and the audiences were mostly of the kind that do not visit the box office. In a word, Walter Damrosch's leavetaking was not calculated to give him the impression that New York longed for him. He has worn his welcome out, and even though Willow Grove is not to witness the inspiring vision of his baton next summer, we commend the place as a peaceful one in which to compose and also reflect on the folly of vanity and the vanity of folly.

In addition to the apathy of the public the artistic side of the so-called festival was deplorably mediocre. The Oratorio Society sings everything in a maddeningly monotonous style. It drones and it snuffles, its attack is uncertain, slow and religiously solemn, and its rhythmical sense treacherous. The vocal quality is not good, and the female voices—shrill soprano and foggy contralto—overpower the few piping tenors and basses. If that worthy gentleman and excellent musician, the late Dr. Leopold Damrosch, had heard the chorus founded by him a quarter of a century ago we are sure that his artistic sense would have been outraged.

Tuesday evening of last week the first of the series of concerts was given with the following program:

Festival Overture.....Leopold Damrosch  
Chorus sung at the first concert of the society December 3, 1873.  
To God in Whom We Trust.....Bach  
Ave Verum.....Mozart  
Address by Rev. Dr. Henry Van Dyke.  
Adoramus Te.....Palestrina  
O Hill, O Vales of Pleasure.....Mendelssohn  
Sulamith.....Leopold Damrosch  
Soloists—Madame Gadske and Evan Williams. Octet—  
Madames Hardenberg, Heineman, Misses Bissell, Gaylord, Peck, Grout, Bond, Graves. Full chorus of the Oratorio Society and the New York Symphony Orchestra.  
Frank L. Sealy, Organist.

It is difficult to criticize the above scheme for several reasons, the principal one being its confessedly commemorative quality. Neither the Bach nor the Palestrina numbers were well done. The latter would have sounded better à capella, but the Mendelssohn went smoothly enough. Dr. Van Dyke's address was about "The Mission of Music in the Social Life of Man." He said:

Consider this festival to-night. What does it signify in the life of the community. It reminds us, first of all, that for a quarter of a century in this busy, whirling town hundreds of men and women have been coming together, month after month, year after year, to learn to make noble music in perfect unity. Veterans are here who have sung in "The Messiah" more than half a hundred times. As older voices have passed away into silence new voices have come to take their place. Young recruits are in the ranks to keep the chorus full and firm and vigorous. Now, all this means self-sacrifice, drill, discipline, common devotion to a high ideal. Nor can I think of a finer illustration of fellowship than the spirit which has kept alive in this confused, roaring metropolis the pure, uplifting strains of Bach and Beethoven, Mozart and Mendelssohn, Handel and Haydn, through the loyal labors of this Oratorio Society. But let us not forget the audience, for it also has a part in the fellowship. The birds are the only musicians who have the heart to sing long without hearers. There are people here who listened to the first concert of this society in 1873, in the rooms of a piano store, and who have followed it faithfully from pillar to post, until it formed its appropriate home in this great hall, built for and dedicated to music above all. There are many of us here who can lay no claim to an expert knowledge of the art. We are not active but passive musicians. Like Charles Lamb, sentimentally we are inclined to harmony, but organically we are incapable of it. We find it safest to take part in the fellowship only with our ears, and even then, it must be confessed, stand in need very

often of education and training. Some of the more complicated music, when first heard, bewilders us more than it delights us. I recall the man who listened to "The Damnation of Faust" for the first time, and when asked for his opinion replied that he thought it was thoroughly well deserved. But one thing we have learned through our silent participation in these concerts, and that is that the highest music does not lose but gains by repetition. He who has heard a great oratorio only once has hardly heard it at all. He who has heard it twice begins to know that it means something. He who has heard it thrice, ten times, a score of times, knows what the meaning is and loves it. We of the silent fellowship of the Oratorio rejoice in the existence of this society because it holds to the old Greek motto: "Let beautiful things be done again and again." We believe that the support of such a society is one of the best guarantees of the growth of a high standard and a more intelligent practice of music among all the inhabitants of the metropolis. We look forward hopefully to that broad culture of popular song. The great, rich city, whose dominant voice is brutal, tuneless noise, is a city of degradation. But the city whose choral music lives and reigns has learned to speak the noble language of a noble heart.

Finally, my friends, let us not fail to express our belief to-night that music is a Divine invention, and that it fulfills its noblest destiny when it lifts the soul into harmony with the great Spirit from whom it came forth. Poets and philosophers tell us that the whole creation is full of uninterpreted music. Every flower that blossoms on the wind-stirred robe of spring rings a tiny bell in a chime. The smooth stars sliding on the round of heaven make the deep bass of a celestial symphony. The angels are depicted with harps and viols in their hands. They range themselves in choirs; they sing and make answer, one to another, perpetually in joyous chants and sweet antiphonies. Nay, God Himself, the author, as He is the object, of all melodious praise, joins in the music which He hath created. For, what saith the prophet: "The Lord, thy God, in the midst of thee is mighty. He will save; He will rejoice over thee with joy; He will rest in His love; He will joy over thee with singing."

The Divine hand, wandering over the strings of the universe, evokes everywhere the music which God Himself hath woven into the frame of things. Man's best music is but the answer to that celestial touch. It is love awakening and looking for words. It is gratitude climbing, on rounds of melody, the golden ladder that leads toward the world of light. It uplifts and rejoices the human heart because it is an echo of the heart of God, the Great Musician.

Hail, Music, thou daughter of the gladness of God, thou bride of man's unutterable thought, thou fragrance of the soul's springtide, thou sweet savor of spiritual fruits, thou sweet radiance and color of the celestial world! We know not whether thou art the sunset glory of this life or the sunrise splendor of the life that is to come! But we have felt and we acknowledge thy secret, resistless, elevating power, and we launch our hearts upon

"The tides of music's golden sea  
Setting toward eternity."

We give the above excerpt to show what arrant nonsense and rhetorical fudge a reverend gentleman can get off when speaking of music. Whether or not music is divine we leave to the individual religious tastes of our readers, but the stale sentiments about angels and viols and all the rest of the Easter card imagery are out of date in a cultured age. It belongs to the country lyceum and Moody and Sankey hymn book. For the rest Dr. Van Dyke's speech was witty, and in delivery easy and polished. He labors evidently under the antique clerical delusion that music belongs to the Church, when the whole trend of modern music has been to war with churchly counterpoint, to shatter the fetters of sacerdotalism.

Why do human beings sane on every other topic begin to gush when music is mentioned?

"Sulamith" was revived for pious reasons, and the son who honors the memory of a gifted father is a good son and a good man. Walter Damrosch has never been lacking in loyalty to his family if he has broken away from the faiths of his race. So "Sulamith" must be passed over in silence; suffice to say that its composer was deeply enamored of Wagner, and in his thematic invention and orchestral idiom he shows it. There is a straining after

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Oriental color and a defective knowledge of the possibilities of instrumentation, while the choral writing is sound if not enlivening, and at least one solo of great merit. Galski is thoroughly out of place on the concert platform. She shrieks and sings everything *fortissimo*. She has no sense of the values of repose, of nuance, and so overdoes the dramatic trick. Evan Williams' beautiful tenor voice was slightly clouded by cold, but he sang with unflinching charm. He was applauded. The octet did not go very well. Mr. Damrosch conducted.

The second evening was devoted to a revival of Berlioz's "Damnation of Faust," its fourteenth performance in this city, and not, it may be added, its most noteworthy. The choral work was particularly poor, deficient in precision of attack and purity. In volume it was burly, and the male choruses were noisy. Galski was not at home in her part, and screamed for the most part of the evening. She is not very musical. Mr. Williams' hoarseness was a great drawback, but he sang with fire and effect. Mr. Bushnell sang his "Song of the Rat" in good style, and Max Heinrich's Mephisto is an old acquaintance. He was in good voice, and the "Song of the Flea" was delivered with humorous intensity. The "Serenade" hung fire because of the slow tempo of Mr. Damrosch and the lack of vivacity in the response of the chorus. But Mr. Heinrich is a devil with all the devilish attributes and in the "Ride to Hell" was inspiring.

One might have supposed that a novelty by an American composer would call out a large audience on Friday afternoon, but such was not the case, the hall being unusually empty. Horatio Parker's new dramatic oratorio "St. Christopher" was sung for the first time, and made, in the choral portions, a favorable impression. The composer is academic in his expression of dramatic states—that is, Wagnerian academic, for there is hardly a bar that is not tinged by the great German's music. Of original invention Mr. Parker has not a trace. All his themes are easily tracked, and for a discussion of his musicianship we subjoin several examples. The legend he has set is a blending of the romantic and religious. The book is by his mother, and in simple language sets forth the story of Oferus, the Syrian giant, who, seeking a master, becomes for a short period vassal to a mighty king, to Satan, and finally carries the Christ-child across a raging torrent and thus finds salvation. It is a rehabilitation of the story of St. Christopher, but the book lacks dramatic interest, except in the Satanic episode. Mr. Parker handles the chorus like an adept. It is there his chief talent is displayed. The "Gloria in Excelsis" is a showy and effective piece of writing, with a thundering fugue on the words, "Quoniam Tu Solis Sanctus," caught the fancy of the house, and the composer had to bow his acknowledgments from a first-tier box. Yet it was sung in a very muddy and vociferous manner. As regards Mr. Parker's writing for orchestra one is struck by his persistent Wagnerianisms. Not even Walter Damrosch excels him in the transposition and transposition of whole tracts of color from "Tristan," "Meistersinger," "Tannhäuser" and "Parsifal," especially the latter which occurs most frequently in the motive allotted to the giant Oferus. There is a stirring march, and the orchestral prelude to Act II. reveals fancy and sense of the gruesome. But these diabolic effects coming after Berlioz on Wednesday night sounded very tame. There is, to be quite frank, a lack of good healthy tunes in the work, especially in the solo portion. The Queen's part is a mere sketch, and her first solo is evidently suggested by Wolfram's song at the close of the first act of "Tannhäuser." The most impressive piece was the "Asperges Me Domine." Here Mr. Parker, who is above all an organist, is at his best. There are not many points of repose in his restless orchestra, which would have been suited to the treatment of a more modern and more stirring subjects.

The solo singers were Emma Juch, Theodor Van Yox, Ffrangcon-Davies, Ericsson Bushnell and Master Harry Smith. With the exception of Mr. Bushnell no one was distinguished, for no one seemed at ease with the score. Mr. Van Yox deserves sympathy for his courage in undertaking to sing his part at short notice. Mr. Williams' voice having completely given out because of a severe cold. Madame Juch was not in good voice, and Mr. Bushnell, while he did very well, would have done

better if the work had been sung twice. Besides, upon him rested the heaviest work of the afternoon. Mr. Davies sang his solo in the second act with fine dramatic feeling and superb voice. Above all was his diction admirable. Master Smith was capable enough in the few bars he had to sing. Of course the chorus was not capable of doing the composer justice, but the orchestra was in trim, although at times there was a suspicion that the parts had not been carefully corrected.

To sum up, "St. Christopher" is an ambitious and praiseworthy effort in a worn-out form that even the great gifts of Edgar Tinel could not embue with vitality. There is a constant clash between the mediæval and the modern ideas, and at no time is the picture quite convincing. Mr. Parker is a hard student, and attempts by industry to supply that which nature has denied him—the gift of spontaneous melody. "St. Christopher" is a testimony to his great energy but superficial studies.

#### HORATIO PARKER'S "ST. CHRISTOPHER."

(ANALYZED.)

Conceding, at the outset, that Mr. Parker has talent yet undeveloped, and that he may in the future write something worthy of American art, still it is too plainly evident on a most careful perusal of "St. Christopher," his latest work, that he is so reminiscent that it is regrettable he persistently used ideas that have been so much better expressed and developed by their originators. We need only refer to a few of these passages, although the whole work abounds in them. For instance, on page 12, bar three, the motive of the "Swan Song" in "Lohengrin" is bodily "jerked in," as it were, and nothing further done with it. Page 19, bar two, we have "Tannhäuser," Act II., opening solo. Page 21 (and many other pages) we have much of "Tristan" "hurled at" us, beginning at bar four and continuing. It is especially noticeable in bar sixteen, and in all such often recurring passages throughout the work. Page 25, the Queen's solo is a vivid reminder of the male sextet in "Tannhäuser," Act I., while "Lohengrin," Act II. (introduction), is thrust on us in last line, page 35. The "Flying Dutchman" bows to us on page 37, and "Tristan" again is in full force on page 49; also on page 77, beginning bar nine, "Rheingold" (opening) smiles at us on page 79, fourth line, bass passage no mistake about this. So we might go on indefinitely, but only call attention to another passage (chords) (taken from our old friend "Faust," prison scene), page 52, bars thirteen to eighteen, preceded by the regular "Tristan" quotation.

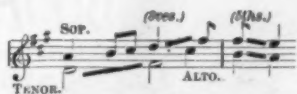
All this may not seem very encouraging to a music paper which desires to see American talent produce something fairly original; but one need only look the whole work through to find that the above are only a few of the ideas of others that Mr. Parker has unconsciously incorporated in his work. Besides which, the part of Oferus exhibits no music of a distinctive character. However "big a giant" he may be the music given to him is quite mild in character, quite suitable for the King or Hermit also.

There is much "sturm und drang" music throughout the work, and we believe variety is lacking.

But now we reach a matter concerning which there should be no two opinions, i. e., good and correct part-writing, as contra-distinguished from the cheap, crude and slipshod work of the average comic opera composer. In such a serious work as "St. Christopher" pretends to be, technical knowledge is pre-supposed. However, we shall adduce here some few music-type illustrations, so that all fairly educated musicians can judge for themselves whether we have found fault for the mere sake of finding fault. There is a bad passage in bar three, page 2, between the extreme parts (G sharp, D sharp), octaves. But a worse leading of the voices is discovered on page 3, bars seven and eight, perfect fifths between bass and treble (extreme parts), thus:

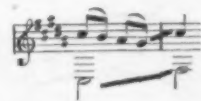


Page 5, bars three and four, exhibit a decidedly "shaky" leading of parts:



Not much better are bars eight and nine, same page: octaves and fifths in contrary motion, &c. The inhar-

monic cross relation in bar twelve, page 10, between second soprano and first alto (G sharp, G natural) is so easily avoided that to deliberately choose such a progression is unaccountable. Why should the common music-hall fifths between the voice and accompanying bass be selected in the passage-bars thirteen and fourteen, page 29, thus:



Why; oh, why?

Also in bars three and four, page 76, why the fifths between first soprano and second alto?



Almost a worse passage than any thus far quoted occurs on page 80, bar ten, thus:



This is not elegant or even "good-sounding" part-writing, and we reiterate that in such a work as "St. Christopher" it should find no place. The part-writing of page 118 and following pages is not a model for any student to follow. On page 119 we meet once more with our fifths between second soprano and second alto, bars eleven and twelve:



Also on page 120, bars nine and 10, thus:



Why?

A few other examples of bad part-writing may here be indicated without music type. Page 125, bar eight; page 128, bars two and three, five, six and seven; page 129, bars three and four; page 130, bars three and four (between soprano and bass); also page 131, bars three and four; page 132, bar two (soprano and alto); page 143, bars fourteen and fifteen (soprano and bass); page 146, bars seven and twelve, fifths between tenor and bass; page 148, bars twelve and thirteen, fifths between soprano and tenor, the delay of the quarter-note d in the soprano not removing the error; page 151, bars one and sixteen, seventeen and eighteen, all bad; page 152, bars nine and ten; page 182, bars seven and eight, tenor and bass (fifths); &c., &c., &c.

But we now wish to call attention to the worst examples of bad part writing in the whole work. Page 126, bars four and five, is the first one for examination:



Here we have open octaves between the extreme parts, d to f, as marked, and one fifth in similar motion followed by one in contrary motion. The whole leading of parts here is worse than amateurish, and if Mr. Parker can honestly defend such writing then the study of even piano harmony may as well be abandoned by future would-be composers. However, it is in the so-called fugue, page 134, that the learned contrapuntist will be woefully disappointed, because, although the subject is of itself commonplace enough, the development is beyond words to express. After the subject has been given out in the tenor, this part continues on with the notes that should be a real countertheme to the alto's enunciation of the chief subject. But what a countertheme! If in-



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serted it would produce a lot of bare fifths as bad as the original fourths. We quote this example:



Places marked with a cross above cannot be considered counterpoint at all, for such a passage is not suitable for insertion, even in the octave. Take another example, bar 3, page 135:



This is unaccountable in a movement supposed to be written with some sort of counterpoint, for we cannot call it a real fugue, even by the greatest stretch of the imagination. Bars 4, 5 and 6 of the same page (135) are altogether out of place in the fugue, or contrapuntal movement of any kind. The augmentation beginning in last bar of page 136 is well enough, because the bass, at first, is all on one note; but it is thin and weak, notwithstanding the inversion of the first part of the subject in the soprano, which, nevertheless, goes well with the alto (original movement). However, the mere imitation of the subject in the various voices cannot seriously entitle the number to be called a fugue, for there is no repercussion, no sequences, episodes, strettos, pedal points or any other devices which a good fugue always exhibits, and it "gives out" at the bottom of page 137 and "sails" into plain homophone writing, which, though open to criticism, is not to be judged by the high standard applicable to a fugue or even a good counterpoint.

Of course, some of our readers may think us particularly severe in our comments upon this work, but any musician who has a thorough knowledge of harmony (blending of the voices), and a fair working acquaintance with the different counterpoints, will be able to judge for himself by an examination of the type illustrations given above (by the whole work, in fact) whether we at all exaggerated the laxness (to say the least) of Mr. Parker's general part writing. We believe that all such large works (and even small choral works, for the matter of that) should be "models" for young students, for the tendency these latter days is to rhapsodic nonsense combined with the crudest workmanship. We have here not touched upon the orchestration, because that would lead us too far from our intention to confine ourselves only to the choral writing, relegating to a secondary place, as we have done, originality of invention and logical development of themes. The score is by no means free from typographical errors, beginning with some on the first page, but these did not seem to annoy Mr. Damrosch in the least.

Saturday evening "Elijah" was sung and Mendelssohn's music filled Carnegie Hall. The singers were Mrs. Jennie Patrick Walker, Miss Gertrude M. Stein, Evan Williams, Ffrangcon-Davies and Master Harry Smith. The quartet was composed of Miss Gaylord, Miss Graves, Mr. Distelhurst and Mr. Hallam. Mr. Damrosch conducted, and at the close made a short speech. The performance was smooth, for the society has sung the work quite often. Mr. Williams' voice was in a better condition, and he sang with great effect. Mr. Davies was the hero of the evening, singing with wonderful fervor and in absolute sympathy with the text. Miss Stein got applause for her "O Rest in the Lord," and Mrs. Walker was satisfactory. It was by all odds the best showing the Oratorio Society has made in some time, for the week has been lamentably dull and the festival a fizzle.

### Emilio Belari's Reply to Floyd S. Muckey, M. D.

No. II.

INFINITELY do I regret that to Dr. Muckey cannot be applied Prof. Thomas Huxley's paragraph which he copied so apropos in his communication of March 30, for otherwise I should not find it necessary, in spite of myself, to undertake the disagreeable role of a critic. In exchange I do myself the honor of being comprised among "those men who have not hesitated to doubt the principles established in the sciences by competent persons," for were I a man to believe what another man says without demonstrating his sayings with irrefutable facts, I would not have been able to expose the constituting principles of the modern or natural vocal method "on the sole ground on which any statement has a right to be believed"; that is to say, "in the impossibility of refuting it."

Everyone can give reasons in support of a false statement, but the reasons will be false like the statement. Besides false or true reasons are not facts, and practical facts prove the falsity of Dr. Muckey's statements as much as they prove the truth of my doctrines. That is why they are irrefutable.

Dr. Muckey must have so understood it from a simple reading of my "Open Letter," for in order to give a certain air of reason to his criticism he resorts to subterfuges, inadmissible in an honest discussion, to the point of changing to his way the truth of my language. On that ground I decline to follow him. I did not say "that to place the voice is to place the larynx"; what I did say was "that to place the voice means to place the larynx in condition to produce the singing voice."

His reasoning contained in the paragraph concerning this matter is so childish that it does not merit a reply.

We must bow before facts, and I said "that the evidence of facts, demonstrated by the most able singers," proves the infinite advantages of "maintaining the larynx in the inferior part of the neck during singing and without muscular effort." That is to say, without a perceptible effort on the part of the singer, for even when we move the lips and tongue in speaking we make an effort, although it is imperceptible.

Dr. Muckey does not seem to understand the abundance of reasons born of facts, which I give in support of this theory—page 13. Reasons born of the principles of acoustics, anatomy and of physiology will not be difficult for Dr. Muckey to understand, as he is an anatomist, and poses as an acoustician and vocal physiologist. The more so as some of these reasons agree with what he supposes to be complete voice placing; that is to say, the "reinforcement or resonance."

I am sufficiently "familiar with the principles of acoustics to understand the significance of the term simple sound," and were Dr. Muckey as familiar with the terms employed in "voice training" he would know that the term "simple sound" in voice culture has not the same significance that it has in acoustics.

The logic Dr. Muckey employs to prove that I contradict myself in speaking of the three registers and their perfect union is too original to be passed by in silence. Here are his words: "A perfect union means unity. The end he is striving for then means unity of registers. Unity certainly means one." Thus the United States means one State, according to Dr. Muckey's logic.

The fourth principle is not "the physiology of the spoken vowel is not the physiology of the singing vowel."

If Dr. Muckey knows how to read, which is supposable in a Doctor of Medicine, he must have read: "Fourth—Transformation of simple sound into five vowel sounds fundamental of all languages, or the formation of the singing vowel that differs from the speaking vowel according to the height, intensity and timbre."

The reasons upon which I founded the establishment of this principle are given in my "Open Letter." This principle is new for everyone and especially so for Dr. Muckey, to whom all is new concerning the question of "Voice Training." He believes he says something when

he says "I think, I suppose and I believe," but if he would think more, suppose less and believe nothing he cannot prove he might become useful to the vocal profession, which is already in too much disfavor through so many insisting upon writing upon subjects of which they know absolutely nothing.

All that I have said is new and was discovered by me, and I defy Dr. Muckey to cite the author, page and paragraph, where he will find exposed the principles which I claim to have discovered, as well as the statement that "the physiology of the speaking vowel is not nor can it be the physiology of the singing vowel," which surprised him.

The last paragraph of Dr. Muckey's communication is absolutely unworthy of a reply.

In conclusion, if Dr. Muckey wishes to discuss scientific questions concerning vocal art he will find me ready, but then the discussion must take place before competent persons capable of understanding it.

There he will find me upon all occasions, and, with the light of science in one hand and the sword of reason in the other, I will give him such an abundance of acoustical, anatomical and physiological reasons, and I will present to him such a deluge of practical, irrefutable facts that he will be completely "abated."

The era of words is passed. Facts are necessary.

EMILIO BELARI.

April 5, 1898.

### Maud Pratt-Chase—Harry Lucius Chase.

MR. AND MRS. CHASE sang at the Gleason concert, which was given in Marlboro, Mass., recently, and received a perfect ovation from the audience. That this ovation was well earned may be seen from the appended press notices, which corroborate the opinion of the audience:

An event that will long be remembered by the musical portion of the community was the concert given in the Unitarian Church Tuesday evening. A good sized audience was present, and the pleasure the auditors derived from the different selections presented was attested by generous applause. \* \* \* It was with feeling of pleasant anticipation that the musical people of this city were informed of the coming of Mr. and Mrs. Chase. They expected something beyond the ordinary, and in this they were not disappointed. The different numbers performed by Maud Pratt-Chase were selected with care, and showed to good advantage her qualities as a singer. Her voice shows purity of tone that is beyond the range of the ordinary singer.

It may be said that Mrs. Chase fulfilled all the expectations of the auditors and possesses all the good qualities claimed by her friends and certified to by the music critics.

Harry Lucius Chase also made a most favorable impression on the audience. His voice is a naturally strong baritone, which from all indications has been carefully trained. Some of his selections were rendered with a force and vigor that aroused the enthusiasm of the audience to a high degree.

He was equally at home in those selections requiring feeling and tenderness of expression. His "Chanson du Toreador," from "Carmen," showed his qualities as a singer to the best advantage, and secured for him the enthusiastic approval of the audience. Mr. and Mrs. Chase in their duets were very pleasing, their voices blending beautifully. Their work in "Duets in Canon," Henschel, was especially fine.—The Enterprise.

Lovers of good music have been anticipating the concert at the Unitarian Church for some weeks, and it is safe to state the presentation of the program on Tuesday evening was a pleasure to all who attended. The edifice was crowded by a cultured and critical audience, which listened, however, only to applaud. Maud Pratt-Chase was the favorite of the evening—in company with her husband, Harry Lucius Chase. The program included high class numbers in solo and duet, admirably executed and well received. The concert could hardly have been more successful.—The Times.

The assisting artists were Miss Josephine Gleason, contralto; Wulf Fries, cellist; Miss Nellie I. Proctor and Frank Otis Nash, accompanists. The concert was under the management of J. Henry Gleason.



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**Mina Schilling.**

OUT of the variety of types which go to make up the vast musical life of New York none may be found more interesting than that of which Mrs. Mina Schilling is a fair representative. She is of good German descent, but with a strain of French ancestry which displays itself in quickness of motion and vivaciousness of mentality. She is thoroughly American though by education, having gained her musical knowledge entirely in New York.

Her teachers have been among the best in the city. Madame Fursch-Madi, Vianesi, Capoul, last season Mr. Loisarre; and for many years she studied the piano with S. B. Mills. A genuine musical temperament, a flexible high soprano voice, sweet and pure, and an agreeable charming personality are some of the natural advantages which Mrs. Schilling has for equipment in her musical career. All these have been supplemented by much study

and a small amount of teaching which leaves time for study, rather than the constant study of operatic roles.

Some of her late concert appearances have been in association with Plançon, Mary Louise Clary, in the first American production of Stanford's "Requiem," by the Chicago Apollo Club; with the New York Schubert Club, singing the Elizabeth aria from "Tannhäuser"; in Haydn's "Creation" at Montreal; with the Orpheus Club, of Springfield, Mass., and nearer home, the Passaic, Mount Vernon and Port Chester choral societies and others. After singing in Chicago she received an immediate engagement to appear in Milwaukee.

Mrs. Schilling's growing success, both as a singer and as a teacher, seems due partly to her intense interest in her work and in that of her pupils and partly to the sound musical basis of her education. She was brought up in an atmosphere of music, and has always been more or less

fully. She has a charm of manner and a personality that heightens the effect of her voice.—Greenwich Graphic, February 19, 1898.

Mina Schilling is possessed of a remarkably fine voice, flexible and true in intonation, clear and telling. She is a fine musician, having studied for a concert pianist before she began singing at all.—New York Commercial Advertiser.

Sang intelligently with a high and sympathetic voice the great Elizabeth aria from Wagner's "Tannhäuser." After enormous applause gave for encore "Le Soie" and "April," Thomas.—New York Staats-Zeitung.

Has a beautiful voice, sweet and clear. She sang exquisitely and entered thoroughly into the spirit of the words she was singing. Could anything have been more beautifully done than the aria "With Verdure Clad," and in her duets in the third part she created great enthusiasm. The other solos given by her were excellently rendered.—Daily Witness.

Is a soprano of good range and telling quality, and she sang her solos with great taste. In her duets in the third part it would be difficult indeed to get them better rendered, and she had a thorough appreciation of the words she was singing, which is not always the case with oratorio singers.—Montreal Gazette.

Possesses a clear, sweet voice, which she used throughout the evening with taste and skill. She created a most favorable impression on the audience.—Montreal Daily Star.

She has a soprano voice of rare sweetness and purity, which rang out in this beautiful aria like the clear, sweet notes of a bell. Sang the aria on "Mighty Pens" in a manner which at once won the hearts and feelings of her listeners.—MUSICAL COURIER.

### Thoughts and Aphorisms of Anton Rubinstein.

CLASS Beethoven's symphonies, according to their artistic merit, as follows: In C major, 1; in D major, 2; in B flat major, 3; F major, 4; Pastoral, 5; A major, 6; Heroic, 7; C minor, 8, and D minor, 9.

\*\*\*

The piano is my favorite instrument, because it is a complete musical instrument, while all the others, without excepting the human voice, are only parts of instruments.

\*\*\*

Instrumental music is the most intimate friend of man; nearer than parents, sisters or comrades. We recognize this in misfortune, and of all instruments the one that responds best to its role of friend of man is the piano.

Furthermore, I consider that instruction on the piano is a great benefit to humanity, and I would not be far from rendering it obligatory, considering it, it must be understood, as a true consolation for the pupil, and not as a means of "shining in society."

\*\*\*

The arts cannot exist without dilettanti. I do not speak here of those amateurs who think only of satisfying their vanity, if it be only as they modestly state, for an object of charity, but I have seen men who truly love art, who set artists to work, who protect and reward them provided that they furnish real aesthetic enjoyment.

In our days the role of dilettanti is understood quite otherwise; this is why artists abhor the dilettantism which in no respect resembles that indicated above.



MINA SCHILLING.

and considerable experience in opera, concerts and oratorio.

So far, however, Mrs. Schilling, notwithstanding the praise bestowed upon her during her appearances while traveling with the Damrosch Opera Company, does not feel that these performances have shown her best capabilities; for her thorough musical training and her aptitude have caused her to appear often at too short notice in order to oblige managers.

During her last engagement with Grau she studied three new parts and sang one of them in the course of a week. Venus in "Tannhäuser" was learned with almost equal haste. One of her best operatic roles was Michaela in "Carmen," but for this she took more time in preparation. Desiring now the finish which results from careful study, she refuses to sing in public excepting after due notice. Her modesty and conscientious spirit are apparent also in her church singing, in which she has had four years' experience, two years being spent in one church; and also in her teaching, which seems to be highly appreciated by her pupils.

Mrs. Schilling indeed prefers concerts, oratorio singing

associated with the best musicians. Gerster, one of her best friends, was among those who recommended the cultivation of her voice.

Mrs. Schilling's constant piano study, familiarity with the scores of various French and Italian operas which she studied with Fursch-Madi, her understanding of Wagnerian traditions and familiarity with Wagnerian music, all assist in her constant aim to be worthy to be among those who elevate the tone of New York musical life. She has not sprung suddenly into notice; but although still very young, she is making herself steadily and surely known and appreciated.

Press notices are not always interesting, but some of these are selected as indications of opinion:

The duet "Quis est Homo," from the "Stabat Mater," was finely sung by Mesdames Schilling and Clary.—Chicago Chronicle, February 21, 1898.

Mina Schilling, in the many trying passages given the soprano part, displayed her fine vocal qualities.—Chicago Daily Inter-Ocean.

Mrs. Mina Schilling sang as she always does—delight-

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BOSTON, Mass., April 17, 1898.

THE 713th concert of the eighty-third season of the Handel and Haydn was given in Music Hall, April 17. The solo singers were Mrs. Galski, Miss Marguerite Dietrick, Mrs. Adele Laeis Baldwin, George Hamlin, Eliot Hubbard, Ffrangcon-Davies, S. S. Townsend. Hiram G. Tucker was the pianist. Mr. Zerrahn conducted this society for the last time—although he is to have a benefit concert in Mechanics' Building, May 2, in which the Handel and Haydn, the Salem Oratorio Society, the Hyde Park Festival Chorus, the Worcester County Musical Association, the Philharmonic Club of Lowell, the Lynn Musical Association, the Waltham Chorus, the New Bedford Musical Association, the Chelsea Oratorio Chorus and the Quincy Choral Society will participate. The oratorio will be "Elijah," and the solo singers will be Mrs. Galski, Mrs. Josephine Jacoby, Evan Williams and Ffrangcon-Davies. The first oratorio led by him as conductor of the Handel and Haydn—December 3, 1854—was "Elijah."

You get a panoramic view of Mr. Zerrahn's career as conductor of this society by looking at the name of the singers who successively assisted the society during his career. Grisi, Donovani, Adelaide Philipps, Lagrange, Nantier-Didé, Hensler, D'Angri, Caradori, Pauline Colson, Patti-Strakosch, Anna Bishop, Carlotta Patti, Clara Louise Kellogg, Isabelle Hinckley, Genevieve Ward, Teresa Parodi, Annie Cary, Van Zandt (the elder), Parepa, Nilsson, Rudersdorff, Edith Wynne, Patey, Tietjens, Nordica, Pappenheim, Albani, Fursch-Madi, Lehmann, de Vere and Mrs. Joachim were among the women; and among the men were Mario, Badiali, Brignoli, Amadio, Salviani, Morelli, Carl Formes, Junca, Labocetta, Barili, Stigelli, Castle, Hermanns, Cummings, Santley, Karl, Campanini, Campanari, Henschel, Candidus, Stoddard, Lloyd, Ludwig, Fischer. These are by no means all.

Junca. Whenever I see that word I think of Artemus Ward's description of a Patti concert: "As fur Brignoly, Ferri and Junky, they air dowlless grate, but I think sich able boddied men wood look better tillin the sile than dressin themselves up in black close and white kid gloves and shoutin in a furrin tung. Mister Junky is a noble lookin old man, and orter lead armies on to Battel instid of shoutin in a furrin tung."

The oratorio the tenth was Gounod's "Redemption," a meretricious, sentimental thing, a plausible Muse, who turns out to be a painted punk. Mr. Blackburn, in a review of this oratorio as performed lately in London, quoted Thackeray's description of the Prince Regent: "Silk stockings, padding, stays, a coat with frogs and a fur collar, a star and blue ribbon, under-waistcoats, more under-waistcoats, and then nothing." I read some time ago Saint-Saëns' remark that the "Redemption," "Mors et Vita" and the St. Cecilia Mass would preserve Gounod's name when "Faust" and "Romeo and Juliet" would be seen no more upon the stage—and I wondered while I read. I now wonder whether any of these works will have long life, and I am more and more convinced that Saint-

Saëns is a master of irony, that he is never so ironical as when he is most serious, either in writing counterpoint or in handing down judgments as from a bench.

The performance of the chorus was unusually good. Mr. Hamlin showed himself an excellent singer in a thankless part. Mr. Davies sang and declaimed with much dramatic intelligence, and at times he rose to a greater emotional height than was provided for him by the composer. I regret to say that the managers of the society "kindly requested" the audience to stand during the singing of the chorus, "Unfold, Ye Portals Everlasting." The blatant, bombastic music does not deserve such honor.

The hall was filled to overflowing. Do you ask, "Who will be the next conductor?" I know of several that would like to be. How funny! But man has a soul of vast desires, as Dr. Watts or Alfred Austin remarks.

\* \* \*

There is plenty of English opera at reasonable rates and with queer orchestral scores in town. March 28, Clara Lane, J. K. Murray, Ritchie Ling, W. H. Clarke, Hattie Ladd, who were all of them once favorites at the Castle Square Theatre, appeared in "Dorothy" at the Grand Opera House. Milton Aborn was the low comedian, and the evening was indeed a sad one, although the audience welcomed the sight of the singers as though they were returning victors in the Spanish-American war. April 5 the same company sang Verdi's "The Troubadour," and April 11 "Erminie."

April 11 a proposed season of opera in English at the Boston Theatre opened with a performance of "The Queen's Lace Handkerchief." An alternate opera, "The Troubadour," was put on the 12th. The company is made up of Miss Mason, Miss Claire, Miss Macnichol, Miss Reiffarth, Messrs Persse, Eugene, Wolff, Wooley. I understand that business is good at both houses.

\* \* \*

I had never heard the "Queen's Lace Handkerchief," so I did not hear the last concert of the Kneisel Quartet this season. The concert was given April 11 in Association Hall, and Mrs. Szumowska assisted. The program included Beethoven's Quartet in A minor, op. 132, Saint-Saëns' piano quartet in B flat, and Borodine's quartet No. 2 in D major. The critics present agreed in declaring the performance most excellent. I shall have something to say about this last season of the Kneisels in my letter next week.

\* \* \*

Dr. Simon M. Landis, supported by a "Society Lady débutante," Miss Lillian E. Tucker, prima donna soprano, and Miss Mae Medcalf, accompanist, gave a "fashionable lyric and thespian European drawing room entertainment" in Steinert Hall April 14. The program informed me that Dr. Landis, "during the Centennial year, instituted the playing of 'Hamlet' and 'Richard III.' with an imaginary company, playing alone." I am told by those who saw him in that golden year that he had some trouble with the grave scene in his doing the Laertes and Hamlet business. But Dr. Landis is a man of considerable ingenuity as well as a profound Shakespearean scholar, and I have no doubt but that he can now jump into the grave as Laertes and then on himself as Hamlet.

He was copyrighted Anatomical Method of Voice Culture—a method of "Progressive Elocution." Let me quote from his circular, to which I invite the attention of John Howard, Warren Davenport and all the fierce specialists in matters of the throat:

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for the Radical Cure of Diseases and Defects of the Head, Throat, Chest (Lungs) and Abdomen (Stomach, Liver, Pancreas and Bowels); as the entire 'Anatomical Man is made to speak,' suiting the word to the action and the action to the word, giving the Normal Feeling to the Meaning of each Word, and showing the necessary Shape of the Mouth and using the correct Registers of the Voice to concentrate Force and Explode bona fide Sound; making speedily graceful and gigantically Magnetic Conversationalists, Competent Tradesmen (Removing all Diffidence), Singers, Orators, Actors, Teachers and Sound Bodies and Appreciative Minds.

"No Preacher's Sore Throats and Artificial Gestures will be made, nor Nasal-Twanging sounds infest the air, but Nature will produce her harmonious melodies without schoolboy whinnings. Selah."

Dr. Landis played several scenes from "Hamlet" in a Prince Albert coat. His reading was massive, his gestures were original. As Richard III. he wore a sash.

The "Society Lady débutante" as the Queen and Lady Anne displayed unparalleled bravery.

Miss Tucker sang arias from "La Sonnambula," "The Last Rose of Summer," "Some Day" and other pieces with appalling confidence.

\* \* \*

W. F. Apthorp lectured April 14 in Steinert Hall on "Musical Criticism." His lecture was scholarly without parade, suggestive without arrogance and epigrammatic without flippancy. Here is a sort of synopsis—or rather a paraphrase of thoughts that were salient:

When formula ruled in art, the critic handed down as from the bench a judicial opinion. Music is an expression of the period to which it belongs; to-day the personal note is much desired in art; to-day criticism should be individual in conception and expression. The critic should refrain from dogmatism, from saying pontifically, "This is good" or "This is bad." The evolution of music is constant. The critic should daily repeat this word "evolution" to himself, for that which now may startle or perplex him may be the conservatism of the future. He should not say thoughtlessly, "This subject is disagreeable or unclear or hysterical," for in art there is no material that is foreign; only by becoming acquainted and experimenting with everything can art finally discriminate and reject that which is not worth while. Music contains that which is knowable and unknowable. The critic of imagination peers into the latter and tries to discover the secret. He is not in the world to do missionary work. He should himself be a learner. The greater his receptivity, the greater his power in the community. Yet he should know his value. He should say to his readers: "You heard the piece in this way and you think thus of it. Now, listen to me. I know more than you do; I am more receptive, I am a virtuoso in listening. And now I propose to tell you what I find in this music." He, too, is an interpreter; he is a creator. He has a right to consider the symphony, the suite, or the cantata as made for his article. This article should be a work of art. Let him be careful in his jump into the unknowable: the greater leap, the surer should be the ground from which he leaps. His worst enemy is the bore, who is often a great singer, player, or composer; because this great musician raises to so high a plane the standard by which the critic judges that the critic is bored if the musician falls short of it. Judging a new work, let him shake off the hereditary influence of Puritanism, of which the blossom is the Boston Face. This face shows approval only of the ethical or intellectual in music, whereas the value of sensuality in music cannot be estimated at too high a price. A criticism should be the revelation of a work of art through the temperament of the reviewer.

There will be few concerts this week, and I hope in my next letter to speak at length concerning certain points

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made by Mr. Aphthorp. I hope that he may be persuaded to publish this lecture, for I am sure that it would provoke discussion.

\* \* \*

Messrs. Ysaye, Marteau, Gérardy and Lachaume gave a delightful chamber concert in Music Hall yesterday afternoon. There was a large and enthusiastic audience. The concert opened with Beethoven's serenade for violin (Ysaye), viola (Marteau), and 'cello (Gérardy). It was the first time I heard the old-fashioned work. I never saw it on a program for five years in Europe, and Hanslick says that when it was performed in Vienna in 1870 it had not been played there for twenty years. The "Serenade" was published in 1797; but was it composed at Bonn? Some of the music seems hopelessly antiquated in the score, but as it was played yesterday nearly all of it gave pleasure—such was the wealth of tone, the artistic ensemble, the musical spirit that made even dry bones live. Bach's concertos for two violins in D minor is more familiar here. The largo is indeed a thing of marvelous beauty. The novelty was a piano quartet, op. 7, by Vincent d'Indy, a composer who has been singularly neglected in this city, and for that matter in this country. Mr. Siedl brought out his "Wallenstein" trilogy in New York, December 10, 1888; Mr. Thomas proposes to play his "Variations Symphoniques," Istar, at Chicago, April 22 and 23; but how little of his music is known here, and how much of dreary stuff by second and third-rate Germans have we been obliged to put up with! I am reminded of the speech lent by Oscar Wilde to one of his dialogue-characters: "I took the Baroness Bernstein down to dinner last night, and, though absolutely charming in every other respect, she insisted on discussing music as if it were actually written in the German language. Now, whatever music sounds like, I am glad to say that it does not sound in the smallest degree like German." This piano quartet was first played in 1878 by Marsick and his colleagues at concerts of the Société Nationale de Musique and la Trompette. D'Indy was then about twenty-seven years old. It is a romantic work, not easy to grasp fully at a first hearing. The second movement—a ballad—makes its way at once; it is beautiful and original, with a fat part for the viola, which was played by Ysaye. The first movement is ingenious, interesting, and effective. Yesterday the finale baffled me; it seemed a thing of shreds and patches with an incongruous pyrotechnical display at the very end. It was a pleasure to hear again the modest and brilliant Lachaume, an admirable pianist. All in all, it was a great treat to hear these men together. I hope devoutly that Mr. Ysaye may be persuaded to visit this country yearly as conductor and ensemble-player, as well as virtuoso. We would then have an opportunity of knowing what musicians are doing to-day in France and Belgium.

\* \* \*

The program of the twenty-second Symphony concert, given last night in Music Hall, was as follows:

Symphony, No. 1.....Brahms  
Concerto for piano, No. 1.....Tchaikowsky  
Overture, Egmont.....Beethoven

The feature of the concert was the dazzling performance of Tchaikowsky's exciting concerto by Mr. Joseffy and the orchestra. Mr. Paur accompanied the pianist gloriously, and it was no easy task, for at first Mr. Joseffy was attacked by his old enemy, nervousness, and although he played the majestic opening with unusual breadth and strength, he was not fully master of himself for several pages. But after he was fully himself—and if he would appear in public frequently he would not be obliged to

make excuses—his performance was one of almost incredible brilliance and beauty. In arabesques his fingers ran like unto velvet shod white mice. The experienced concert-goer can count easily on one hand performances that have approached that of Mr. Joseffy for splendor of technical display, appreciation of rhythm, fully rounded musical and æsthetic quality. Joseffy is still his only rival.

I know that it is wrong—I know that the finger of scorn will be pointed at me—but I cannot see why anyone makes such a pother over Brahms' First Symphony. There is an austerity in the first movement that is so constant that it finally may compel admiration. Yes, there is a certain passion—the passion of a melancholy gray-beard that regrets a youth misspent in studious research—an envious, impotent passion. And the second movement has, I grant you, sublime movements. But the rest? Go to!

Mr. Aphthorp in the program-book said: "The third movement (un poco allegretto e grazioso, in A flat major, 2-4 time) takes the place of the traditional scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a pizzicato bass in the 'cello, has been compared by mare's-nest hunters to the 'Prayer' in Hérold's 'Zampa'."

I wish Mr. Aphthorp would stop making this mistake. The reproach of alleged recollection of the "Prayer" in "Zampa" is made against the opening measure of the second movement of Brahms' Third Symphony, not the First Symphony.

PHILIP HALE.

#### M. T. N. A.

THE program committee of the Music Teachers' National Association is now composed of Wm. Edward Mulligan, chairman; W. W. Thomas, John Tagg, and Walter Henry Hall. These gentlemen are busy selecting performers and attractions for the approaching convention. From the few announcements already made it is evident that an exceptional program will be arranged. Wm. H. Sherwood, who has been always identified with the National Association, and whose playing last year made such a profound impression, will play a concerto at the opening meeting. Mr. Mulligan announces as a most fitting overture the "Midsummer Night's Dream" (Mendelssohn). This selection will certainly be appreciated amid the charms of the Astoria on a lovely June day.

One of the principal attractions will be the performance of the oratorio of "St. Paul" on the closing evening. Madame Galski has been secured to sing the soprano part and Evan Williams the tenor. The other soloists have not been selected. The chorus, as already announced, will be the Oratorio Society of Brooklyn, directed by W. H. Hall. Other choral organizations will take part in the program, and a good deal of attention will be given to the interests of church and choral music. Those interested in vocal study will be glad to learn that F. W. Wodell, of Boston, has consented to make an address. Mr. Wodell has recently been in Europe, and he is in close touch with all the foremost thinkers and practical educators in his specialty.

Many matters of educational interest along the lines taken up by special committees last year will come before the council of delegates. President Greene was in process of formulation a list of topics which are deemed of great importance to the future welfare of the association, and he announces that it will be placed in the hands of the delegate members at an early date so that they may be better prepared to consider the questions in council.

A meeting was held on Friday evening at 487 Fifth ave-

nue for the purpose of forming a local organization committee. The meeting was well attended, notwithstanding the rain, and a similar one will be held on Wednesday evening, April 27.

#### A Chance for Teachers.

LAST week we spoke of the advantages offered by the National Conservatory in its forthcoming summer term, which begins May 2 and ends August 12. We did not, however, refer particularly to the chance it offers teachers, out of town and in town, who are prevented by multifarious duties during the winter from pursuing their studies. It is a common complaint made by the music lover who must toil eight or nine months of the year that the time for personal study is so limited. At the end of a hard day's work spent in teaching piano, organ, violin or voice one does not feel inclined to sit down and study in the evening. Apart from the tempting array of concerts there are social obligations to be fulfilled. So the year runs round and no progress is made in your individual art. Wasn't it Robert Schumann who said that music was the only profession wherein its professors toiled like galley slaves during the day and at night found solace in more music? This may have applied to easy-going Germany in the first half of the century, but in America, where the pulse of life beats more fiercely and faster, there is very little time or energy left after a day's lesson for self-culture.

Now, Mrs. Thurber has realized all this; hence the summer term at the National Conservatory, where a strong staff of teachers and airy, cool rooms will tempt even in the dog days the earnest teacher desirous of making further progress in his art. To keep abreast of the times in these days is difficult, but in the three months' course at the National Conservatory tired brains can be refreshed, old repertoires renewed and time still left for six weeks at mountain or seashore.

Victor Capoul has been re-engaged for the opera class next season. The scholastic year begins September 1.

#### Heinroth Going to Europe.

Immediately after the Binghamton meeting of the New York State Music Teachers' Association, where he will play on June 28, 29, 30, Charles Heinroth, the organist, departs for a two months' stay in Europe. He will visit Munich, Thuringia, Italy and other points, playing considerably, and especially the modern French and Italian school.

#### Mannes Busy.

Violinist David Mannes continues busy, despite the far advanced season. Engagements for the near future are for Philadelphia, Trenton, Springfield, Hartford and Norwich, Conn. His most important engagement, however, is in the matrimonial line, for on June 4 Miss Clara Damosch becomes Mrs. David Mannes. They will have a country wedding at the house of the bride's sister, in Middle Granville, N. Y., up near the Vermont line. An important feature will be the presence of the Euterpe Trio, Misses Bucklin, Littlehales and Gale. Immediately following the joyous occasion the happy pair will hie themselves to Paradox Lake, in the Adirondacks, for the summer, where Mr. Mannes will do some vigorous practicing on his violin, enlarging his repertoire for next season, when he may be depended on to give a good account of himself. THE MUSICAL COURIER herewith extends best wishes and congratulations in advance.

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WITHIN a few months, at the proper time and under the proper conditions, THE MUSICAL COURIER proposes to issue a great PATRIOTIC EDITION, which will give an exhaustive history of the past and present condition of the AMERICAN MUSICIAN, composer, player, singer and conductor and teacher, and the prospects for the future of this large and influential class of our citizens. The conditions are such that it has become necessary to inform the world of the extent of our National musical life, of the character of our professional musicians, of the work they are doing, of the difficulties they are laboring under, of the nature of their struggle and of the impediments in the path of their success.

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For the Pacific Coast work we have selected our Brooklyn representative, Miss Emilie Frances Bauer, who is now in San Francisco for the purpose of expediting the work on the coast and as far East as Denver.

The Northwest will be in charge of our esteemed correspondent, "Acton Horton," at Minneapolis, and Mrs. J. H. Harris, of Kansas City, who for years past has done faithful work for this paper, will survey the field in her section. Mr. Homan, of Cincinnati, will have charge of Ohio and the section impinging upon his city.

This part of the Union as far south as the Potomac will be handled from the home office.

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The main features of the work are ready for inspection and can be studied at this office or the various branch offices of the paper on and after April 13.

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YES, Walter Damrosch is about to retire and compose. Compose what? Plans for being next season's conductor at the opera or plans for electing himself Seidl's successor at the Philharmonic Society. We suspected this composition story from the start.

MUNICH is a city of about the size of Detroit, Milwaukee or Cleveland, and yet, in addition to opera and opera orchestra under Strauss, it has a series of symphony concerts, known as the Kaim concerts, projected by Dr. Kaim, and of such importance that a conductor of Weingaertner's rank has been secured as director for ten years. None of our American cities of Munich's size has a permanent orchestra. New York could not support a Richard Strauss and a Weingaertner. Even Damrosch threatens to leave us, although Seidl is no more. Poor New York! Rich Munich!

WE doubted the truth of last Sunday's news in the *Herald* that Richter would conduct the Wagner performances at Covent Garden. Richter has had trouble with Jean de Reszké at St. Petersburg, and that naturally would have ended Richter at Covent Garden as it would here at the Metropolitan. If it were a question of art such personal affairs would not be influential in decisions, but Grau's schemes are not suspected of artistic guidance. Now Mottl is announced as the Covent Garden conductor of Wagner opera. No doubt there will be trouble with the orchestra, for Mottl is not in sympathy with the orchestra in London, as little as Seidl was.

THE Milan correspondent informs that Verdi is to retire permanently to Milan, giving up his residence at the Doria in Genoa. Both of his wives and his two children are buried there, and he also desires to centre his attention upon the Home of Musical Artists, founded by him in Milan. His home will be at the Hotel Milan, where he has been a guest for thirty years, and his niece, Signora Emma Carrara, will attend him.

We also learn that Fregoli is at present crowding the Teatro Dal Verme nightly, while the opera attendance is reported to be "ghostly" in its numbers. The internecine Sonzogno-Ricordi struggle at Milan is beginning to show its effects.

THIS paragraph was printed in last Saturday's *Evening Post*:

Of all the musical organizations which mourn the loss of Anton Seidl none has more profound reasons for so doing than the Philharmonic Society. Before he was elected conductor the highest receipts for a year's concerts had been \$28,443. In his first year they were \$29,306. From that figure they gradually rose to \$34,324. Last year, accordingly, the society decided to add two more to its series of concerts, making it consist of eight (plus eight public rehearsals) instead of six (plus six rehearsals). The bold move was eminently successful, for the receipts of the present season have exceeded \$57,000, representing for each concert and public rehearsal \$702 more than at any time in the fifty-six years of the society's existence. This was the answer the New York musical public gave to the petty and malicious attacks on the Philharmonic current in the newspapers, corroborating the *Evening Post's* contention that the Philharmonic concerts were the best given in this city.

The attacks, chiefly made in THE MUSICAL COURIER, were neither petty nor yet malicious, but arose because of the alarming decadence of the society even under Seidl's masterly baton. The Philharmonic Society concerts were a disgrace to



New York city, and with the exception of the *Evening Post* every newspaper of prominence corroborated this statement. The crusade made by THE MUSICAL COURIER against the inartistic and slovenly performance of the Inharmonic Society was actuated by the grim necessity of the case. Here were a lot of men calling themselves artists, yet every two weeks butchered music before a large audience solely attracted by Anton Seidl. On that point alone we agree with Brother Finck, who has merely confused cause and effect.

THE interesting articles and illustrations on the Garcia subject that have appeared from time to time in this paper will be very instructive to the majority of our readers and to all who are interested in the vocal art.

This very method is now in use in this city of New York at the studio of Mme. Katharine Evans von Klenner, 40 Stuyvesant place, and she is giving daily demonstrations of it to a large number of pupils.

BALTIMORE has finally awakened and replaced Asger Hamerik, the somnolent director of the Peabody Conservatory of Music, by appointing to the position Harold Randolph, a native musician and pianist of unquestionable ability. Mr. Hamerik, himself a gifted musician, pupil of Berlioz and Von Bülow, never attended any of the Boston or other symphony concerts at Baltimore, and after hearing the "Walküre" once, and for the first time in Paris, too, wrote to a Baltimore paper that he was convinced that Wagner was no composer after all.

For more than a quarter of a century the blight of this man's influence has deadened sound in the Monumental City; for more than a quarter of a century the conservatory under his control has been merely a primary school of music, accomplishing no practical results and defeating all efforts of private individuals to combat it with any competitive institution, for the Peabody Conservatory, through its trustees maintained a social, hierarchical influence. Music in Baltimore has been dead ever since Hamerik has held sway in that city. Mr. Randolph now has the opportunity to test his people and see what there is to the claims that Baltimore is musical.

#### ANTON SEIDL'S WORK.

WE reprinted in the last issue of THE MUSICAL COURIER, on page 18, an attempt made by an admirer of the late Dr. Leopold Damrosch to discredit the work done by Mr. Seidl for the Wagner cause in this country. The original article appeared in the *Tribune* of Sunday a week ago, and the music reviewer of that journal answered the communication in no unmeasured terms. Before Anton Seidl was Dr. Damrosch, before Damrosch was Theodore Thomas, and before Thomas was Carl Bergmann. All these men worked hard for Wagner's music, and so did Adolf Neuendorf; not to mention Georg Henschel, Wilhelm Gericke, Arthur Nikisch and Emil Paur, conductors of the Boston Symphony Orchestra.

But Seidl's work was unique. With more of a dramatic temperament than his predecessors, and red-hot from the traditions of Bayreuth—the Bayreuth of Richard not Cosima Wagner—he took up the work so bravely begun by the rest and set his personal, and we hope indelible, seal upon it. We had no real Wagner performances in this city before he came, for Dr. Damrosch's were merely tentative, and the concert work of Thomas was a sort of preparation, an upturning of the soil before Seidl came to sow the seed. With his advent in 1885, the new régime began, and only the petty intriguing of one who shall be nameless interrupted the smooth current of success. Then through the designs of the nameless person—a man who has done more to

damage Wagner's music than Wagner's most avowed enemy—Mr. Grau got into power, and with his opera bouffe ideals grand opera was speedily shipwrecked.

You can't kill Wagner; not even Mr. Grau can kill Wagner, so the music of the master promptly loomed up again, and despite the cheap, tenth-rate representations of Wagner given by Damrosch & Co. the public demanded his music. It was Seidl every time last season at the opera, and without Seidl Mancinelli and Grau would have made a nice mess of Wagner. Jean de Reszké recognized that and pinned his faith to the great conductor, whose subsequent triumphs in London and at Bayreuth are history.

And how does Grau propose to carry out the desires and artistic designs of the late conductor? By reviving "Il Trovatore" and "William Tell," if you please. With all our adverse criticism of certain methods of Jean de Reszké we never doubted his honesty in the matter of Wagner's music, and we cannot for a moment believe that he approves of Grau's stupid policy of retrogression. Hasn't Grau found out by this time that New York is sick of old-fashioned Italian and French opera or is Grau puerile to impressions at all? Has Grau made a success of this sort of opera in the past; has it kept him and his associates from bankruptcy? How long will this blindness endure?

Wagner is now ruler of the operatic stage; any attempt at a rehabilitation of old-fashioned opera will spell ruin. Let the good work so valiantly prosecuted by Anton Seidl go on, and leave "Il Trovatore" to the tender mercies of out of town companies, the Ellis-Damrosch, for example.

#### WHY NOT DAMROSCH?

ALL the facts mentioned in the following article, reprinted from Sunday's *Sun*, have heretofore been published in these columns, including the suggestion to place the succession of Anton Seidl as Philharmonic conductor in the hands of Walter Damrosch. As THE MUSICAL COURIER was the first paper to advise such a course it can afford to publish the indorsement of its plan by the *Sun*.

The selection of Felix Mottl to take Anton Seidl's place at Covent Garden has apparently settled in an unexpected way the question of the conductorship at the Metropolitan next season, so far as that is dependent on the London choice. It was thought that the same director would be in charge of the Wagner season in New York, but it is not believed that Mottl will come to this country, as the compensation paid by Maurice Grau at the Opera House would not be sufficient to bring him. It would, of course, be greater than the amount he receives at Carlsruhe or would indeed receive in Berlin, if he accepts the offer recently made to him to come to Berlin. But it would not be large enough to tempt him to come to this country, where musicians expect to receive many times as much as they get in Europe. Anton Seidl is said to have received from Maurice Grau \$300 a week for a period of about twenty weeks, but in order to make his income large he had to work with the Philharmonic, the Seidl Society, the Seidl Orchestra, and at whatever opportunity offered. The combination with the Philharmonic, which is said to have paid Mr. Seidl \$5,000, might make it worth while for Mottl or any other well-known conductor to come here. But it is difficult to see how any well-known man could be got without the union of the Opera House and the Philharmonic Society. It is as important for one as it is for the other, and the interests of both seem to require some united action.

The number of candidates has decreased since Mr. Seidl's death. Hans Richter's engagements were such as to make it impossible for him even to undertake the direction of the Covent Garden season. He is still under contract in Vienna. Only a short time ago Weingaertner signed a contract to direct the Kaim concerts in Munich, and he seems out of the question. So are Nikisch and Gericke. Muck has recently settled his differences with the officials in Berlin, and Mahler, even if he were wanted, is bound to Vienna for a certain number of years by a contract into which he entered only last year.

It would be useless to go to Germany for any but a great leader. There are many persons who could supplant Mr. Seidl, if merely a satisfactory conductor were

needed. But it will be difficult to fill his place with any but a conductor nearly as great. Only a union between the Philharmonic and the Metropolitan will result in a salary large enough to bring to this country any noted conductor, and the difficulty of that arrangement is that it could probably be made certain for only a year.

The conditions of opera are such in this country that its plans are always problematical. Assignments and bankruptcy and other interruptions render it difficult for operatic enterprise here to make permanent contracts for any length of time, or, at all events, to make them impressive to foreigners who know the way in which the business is done here. So it is doubtful if any composer would come for as short a time as one year. What lies beyond the next operatic season in New York nobody knows.

It would not be wise, in view of the present situation, to omit at least one local musician from the list of possible successors to Anton Seidl at the Metropolitan. This is Walter Damrosch. It is generally believed that he would abandon his projected devotion to composition in view of an opportunity to conduct at the Metropolitan. It has, indeed, been said that Mr. Damrosch's object in abandoning his work at Carnegie Hall with the Symphony Orchestra and the Oratorio Society was to leave the field clear to him to accept whatever the Metropolitan offered, or at all events accept what was available there. Mr. Damrosch has many influential friends, and his ten weeks' engagement with the Ellis Company next season need not interfere with his work at the Metropolitan. There are many difficulties in obtaining a satisfactory director from abroad, and Mr. Damrosch has so far appeared to have a habit of arriving at the point he sets out for. Many believe that his present goal is the conductor's chair at the Metropolitan during the Wagner season next year.

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Mr. Grau and Mr. Damrosch understand each other very well; both are excellent business men, while neither has ever been accused of profound musical wisdom. If Mr. Damrosch could only become director of the Philharmonic octogenarians and join Mr. Grau he could, now that the permanent orchestra scheme has been abandoned, put the Philharmonic into the opera as its orchestra, and—presto! the whole orchestral problem in New York is decided.

Why trouble ourselves about the great modern conductors such as Nikisch or Paur or Mottl or Muck or Schuch or Weingaertner or Strauss? None of these men need New York and New York does not need any of them. The logical successor of Anton Seidl is Walter Damrosch, because that is the logic. New York wants an orchestral regeneration. The moment a plan was elaborated to give New York a permanent orchestra Mr. Grau secured control of the organization and transmogrified it into his opera orchestra, and he succeeded in doing so because New York was not sincere in its desire for any orchestral body that could be denominated as such purely and honestly.

New York neither wants rehearsing nor finish (and the latter cannot be had without the former); it wants no tone quality, being satisfied with its players upon cheap violins and old, common brass and reed instruments; it wants no great concert master; it wants no orchestral *esprit du corps*, which is absolutely essential to great performers.

New York wants the decaying Philharmonic, it wants Grau with his sensational foreign star system that destroys the capacity of the American artist to support himself, and it wants Walter Damrosch, with his usual slipshod and indifferent performances and Wagnerian distortions, and as New York wants these things New York must have them.

We do not believe that either Nikisch or Paur or Mottl or Weingaertner would remain in his atmosphere the first season. These artists could not endure it. It would be impossible to assimilate and to avoid æsthetic destruction; they would be compelled to abdicate—either one of them. It was stupid ever to suggest the possibility of such conductors for New York in its present condition. What we want, what we are fit for and what will exactly satisfy the environment is Walter Damrosch, both at the Philharmonic as well as at the opera. Then he can also conduct the Astoria con-



certs, and the Brooklyn Seidl Society would be compelled to take him, and everybody would again be happy. The irony of fate would also be complimented, for as Seidl succeeded Damrosch's father why should not Damrosch succeed Seidl? Seidl was an intrusion as it was, for young Damrosch should at once have succeeded his father without the Seidl interruption. The tradition should never have been shocked with any such anomalous interference as an expert orchestral or operatic conductor. Musical New York is Damroschian. Let us stand by Damrosch and then we will be sure that Damroschism will stand by us. Selah

#### PIANO MUSIC THIS SEASON.

THERE has been much piano music this past season in New York city. Concertos, sonatas, pieces of various degrees of merit have been played; but in reviewing the list the same alarming lack of novelty is apparent, and the same old repertory has been on view with the same benumbing effect. To go year after year to piano recitals and listen to one Bach fugue, usually bedevilled by the late Franz Liszt, one Beethoven sonata, a group of Chopin, topping off with the regulation Liszt Rhapsody, is very wearing on the nerves. Only three concerted novelties did we get, and for these we are correspondingly grateful. The new concerto of Saint-Saëns, No. 5, in F, was played by Raoul Pugno, who also introduced the César Franck variations for piano and orchestra. Mr. Rummel brought out the interesting Stenhammer concerto, and Siloti must be credited with an attempt to introduce to us the neo-Russians. But it was a feeble attempt, for he played only a lot of insignificant trifles by Arensky, Glazounow, Laidow, Cui and Rachmaninoff. The noble solo-sonata in G by Peter Tschaikowsky was overlooked, also the original compositions of Stecherbatcheff were not included in the program of the clever Russian virtuoso. Josef Hofmann must be thanked for a revival of the beautiful piano music of his master, Anton Rubinstein, and also for introducing two pieces by a young man of great individuality, Scriabine by name.

Scharwenka's capital re-arrangement and orchestration of Hummel and Chopin have been commented upon. Mr. Burmeister—thanks to the purblind policy of the Philharmonic Society—did not get a chance to play his new arrangement of Liszt's B minor concerto, the "Pathétique," while Rafael Joseffy has obstinately maintained his crusade in the Brahms cause and scoring a victory at every performance. Here the meagre list ends. The avidity with which the public throngs to hear a new program should prove to pianists the advisability of novelty in the arrangement of their scheme.

#### THE ORATORIO FESTIVAL.

IT was Mr. Finck who called attention to the fact that New York no longer needed musical festivals. We get a pretty severe dose of music every season from October to May, and so the so-called festival of the Oratorio Society last week was a gratuitous assumption that this city suffered from a lack of concerts. New York proved the uselessness of it all by staying away in large numbers. In Worcester, in Western cities, in Texas and in Maine the musical festival has well defined and honorable functions. Those places are by circumstances forced to take their music in one huge allopathic dose, a dose that we spread over a half year.

Nothing was proved last week at Carnegie Hall except that Mr. Damrosch is a better choral than orchestral conductor; that the so-called Symphony Society Orchestra is composed of good material going to waste for want of a leader; that the Oratorio Society has seen its best days. A celebration calling attention to its vocal senility is injudicious to say the least. Mr. Damrosch's speech we found in the *Sun* of Sunday. It is worth reading

for several reasons—its maker's blushing modesty for one.

LADIES AND GENTLEMEN: I thank you very much for your kind reception this evening. I thank you on behalf of the Oratorio Society, which has struggled long and nobly to hold itself together and to do good work. In a city given over almost entirely to the rush and strain of commercial enterprise it is a grand mission to be able to give something of the high and ideal in art, and that is what the Oratorio Society has accomplished and will continue to do if you will help. But it is you—you, the musical public—that must do your part. It is not enough for you to come to hear the old "Messiah," and the old "Elijah," or the "Creation"; you must come to hear new works and encourage the society to give them. You must come not only to hear Brahms' "Requiem" and Berlioz's "Te Deum," but you must patronize the works of American composers. For how can we ever have a national music fame, or how can musicians learn except by contemplating their own mistakes in their works where produced? Do not forget that the public has its duty also, and you will perhaps give me credit for unselfishness in urging this, as you are aware that I may not be among you again—at least for some little time.

Why "unselfishness"? Isn't Mr. Damrosch about to compose music that the Oratorio Society is bound to sing? The "some little time" has a curiously significant ring.

#### THE ORCHESTRAL SITUATION.

THE situation remains unchanged. As it was yesterday, as it was ten years ago, this city is still without a permanent orchestra, for the Philharmonic band is not an orchestra, and despite its boast of being incorporated the Symphony Society orchestra is without a leader; indeed there are many—THE MUSICAL COURIER among the rest—who believe it never had one. A prominent orchestral player of this city, and one who knows what he is talking about, openly declares that there are men playing at the first violin desks of the Philharmonic Society who could not now pass the examination demanded of candidates for admission to the Musical Union. He furthermore asserts, and mentions names, that many of them cannot play the major and minor scales, that violin passages from the "Oberon" and "Jubel" overture proved too much for them if they have to play singly. In the orchestra they manage to scramble along somehow or other, and that accounts for the muddy quality of the strings of the Philharmonic Society. There are, of course, honorable exceptions among the first and second violins, the violas, 'cellos and contrabassi, but these men carry their weaker brethren along. We know all the good men, know their names and methods, and we also know the names of the others, and some day THE MUSICAL COURIER will print a complete list with the qualifications of each and every man set forth. So long as the Philharmonic Society is supine we propose to help it to well-doing, and the only way is a complete exposure of its weaknesses, its methods and its suicidal policy. For look you, it is not alone that the reputation of the society is imperilled but the artistic reputation of New York is at stake, not to mention the incalculable harm done to musical students whose taste is still unformed. We hear that Herr Roebbelen has been selected to visit the Continent in search of a conductor. If Herr Roebbelen could only be persuaded to take the greater part of the Philharmonic band along, and with himself vanish forever from our view, he would be conferring a great boon on this community. THE MUSICAL COURIER has waged honest war against the Philharmonic Society and against the inartistic and commercial methods of Walter Damrosch. The present condition of affairs in this city has certainly vindicated us for any undue asperity. In a word, we have accomplished what we attempted; we have proved the mediocre quality of the concerts of the Philharmonic Society, and we have demonstrated even to his own satisfaction—or dissatisfaction—that Walter Damrosch has not lived up to the artistic ideals of his father. He is now bent on composing, but we confess that we are skeptical as to the sincerity of this threat to retire permanently to

Philadelphia. There is much in common with Philadelphia and Damrosch, but a paragraph in last Sunday's *Sun* throws much light on the matter.

"It is generally believed," remarks the writer in the *Sun* with conscious irony, "that he, Mr. Damrosch, would abandon his projected devotion to composition in view of an opportunity to conduct at the Metropolitan."

Of course he would, of course he would. With even his great gifts for paraphrasing, Mr. Damrosch could be persuaded by a baton almost anywhere. He has an itching palm, it itches to conduct an orchestra, and it seems a pity that nature did not endow him with the mental and physical equipments of a conductor, for surely his is a laudable ambition.

But then how the public suffers!

#### Fourth Piano Recital.

THE fourth piano recital of Josef Hofmann was given last Saturday afternoon at Carnegie Hall before a large and enthusiastic audience. This was the program:

|                     |                |
|---------------------|----------------|
| Sonata              | Beethoven      |
| In the Night        | Schumann       |
| Fable               | Schumann       |
| Marche Hongroise    | Schubert-Liszt |
| Fantasia            | Chopin         |
| Nocturne            | Chopin         |
| Scherzo             | Chopin         |
| Melodie             | Rubinstein     |
| Scherzo a Capriccio | Mendelssohn    |
| Serenade Slave      | J. Hofmann     |
| Rhapsodie Espanola  | Liszt          |

The young virtuoso was rather apathetic in the Beethoven Sonata, op. 31, No. 3, E flat, only the scherzo was delivered with incomparable vivacity. The two Schumann pieces were partially played, and with much variety in the matter of touch and tone. Liszt's showy paraphrase gave Hofmann a chance for octaves and skips. He turned the piano into an orchestra. The F minor fantasia of Chopin, the F sharp major nocturne and the B minor scherzo were deftly played. One longed for more poetry in the middle section of the scherzo, which was played in a matter-of-fact manner. But the close was triumphant, and after much applause the G flat study in op. 10 was charmingly played.

In the latter part of the program Josef woke up and played with fire. His own serenade is a pretty trifle. In place of the Spanish Rhapsodie he played the Saint-Saëns "Danse Macabre" and the "Tannhäuser overture." The fifth and last recital takes place next Saturday afternoon at Carnegie Hall.

#### Pappenheim Annual Concert.

Mme. Eugenie Pappenheim's annual students' concert occurs in Chickering Hall on Thursday evening, April 28, when the usual splendid display of talented young artists may be expected. Details as to the program and participants in our next issue.

#### New York State M. T. A.

Anent the section meeting in Binghamton last month Vice-President Angie L. Benson writes:

"It was most encouraging in every way; a good spirit seemed to pervade the meeting, a deep interest, and, best of all, a full attendance, quite surprising, as so much was going on. The next section meeting occurs April 21."

#### Alexander-Houghton Musical At Homes.

These Friday evening musicales have been most interesting and attractive affairs. Mrs. Hadden-Alexander has been so frequently mentioned in our columns that our readers know much of her. Mrs. Houghton is an Oscar Raif pupil, of Berlin, and her artistic home is a centre for artists and musical folk. Among those taking part at these musicales were: Howard Brockway, pianist-composer; Felix Boucher, 'cellist; Miss Winifred Rogers, violinist; Miss Inga Hoegsbro, a Danish girl, very talented graduate of Copenhagen Conservatory; M. and Mme. Lucchetti, French consul to St. Thomas; Signor Sabatelli, tenor; Madame Japhet, from Paris Conservatoire; Miss Wheeler, and other pupils of MacDowell; Mrs. J. Henry McKinley; A. W. Krech (in two piano duos and quartet); Miss Berthe Pemberton, pianist; Griswold Bourne, Miss Mabel Wagnalls, pianist; Mrs. Clara A. Korn, composer, played her own works; Miss E. Elise West, the Browning reader; Mr. and Mrs. Edwin H. Blashfield; Mr. and Mrs. Carroll Beckwith; Miss Babcock, Miss Babcock, Miss Kinsley, Mr. Kinsley, Griswold Bourne, and others well known in the world of music and literature. Mrs. Alexander also participated in the Kinsley musicale at that artist's handsome studio in the Sherwood.





JULES JANIN, in his preface to the definitive edition of Dumas' "Lady of the Camellias," writes thus of the first meeting of the lady and Franz Liszt. It was in the year 1845 and in the foyer of an abominable little theatre on the outer boulevard: "She entered then; she traversed this astonished mob with her head high, and we were very much surprised, Liszt and I, when she came and seated herself familiarly on the sofa where we were, for neither he nor I had ever spoken to her. She was a woman of good sense, and she immediately addressed the great artist; she related to him that she had but lately heard him, and that he had made her reflect. He, meanwhile, like those sonorous instruments which respond to the first breath of the breeze of May, he listened with a sustained attention to this beautiful speech, full of ideas; this speech, melodious, eloquent and reflective all at once. With that marvelous instinct which he possesses, and that long familiarity with the highest official world and the highest artistic world, he asked himself who this woman could be, so familiar, so noble, who accosted him the first, and who, after the exchange of the first words, treated him with a certain reserve, as though it were he who had been presented to her at London in the Queen's drawing room or in that of the Duchess of Sutherland."

Dear old Liszt; he never missed a chance, did he? After a picturesque description of the lady, Janin continues:

"Liszt, meanwhile, very much astonished at this marvel in such a place, at this gay entracte in so terrible a melodrama, gave free vent to his imagination. He is not only a great artist, but also an eloquent man. He knows how to talk with women, passing, as they do, from one subject to the other, and selecting the most opposite. He adores paradoxes, he touches on the serious, on the burlesque, and I cannot describe to you with what art, what tact, what infinite taste he ranged with this woman whose name he did not know through all the commonplace gamuts and all the elegant flourishes of daily conversation."

"They conversed thus during the whole of the third act of the aforesaid melodrama, for, as far as I was concerned, a question was put to me once or twice through politeness; but as I was precisely in one of those moments of ill-humor in which every species of enthusiasm is forbidden to the human soul, I took it for granted that the lady considered me perfectly surly, perfectly absurd, and that she was quite right."

Of course Janin was put out by her preference for Liszt. Janin next saw Marie Duplessis at the opera listening to Dupre but the Liszt episode ends in mid-air.

Did the great pianist ever see the Marguerite of Dumas again?

Of course he did; he was only thirty-four at this time, and a gay, handsome young dog.

\* \* \*

In "One of Our Conquerors," by no means the least cryptic of George Meredith's marvelous contributions to the psychology of Great Britain, the author writes of music. It is at an evening party. A rich amateur, Victor Radnor, plays the flute and also conducts. "You cannot wield a baton without looking affected," whispers one.

"Some of the minor ladies would have been glad

if Mr. Radnor had kept himself somewhat more exclusive. Dr. Schlesian heard remarks upon which his weighty Teutonic mind sat crushingly. 'Do these English care one bit for music?—for anything finer than material stuffs?—their beef, their beer and their pew in eternity?' His wrath at their babble and petty brabble doubted that they did." Mr. Meredith is not of the same opinion as his German doctor. "But they do," he urges. "Art has a hold of them. They pay for it, and the thing purchased grapples. It will get to their bosoms to breathe from time to time, entirely overcoming the taste for feudalism, which still a little objects to see their born gentleman acting as leader of musicians. A people of slow movement, developing tardily, their country is wanting in the distincter features, from being always in the transitional state, like certain sea fish rolling head over—you know not head from tail. Without the Welsh, Irish and Scotch in their composition there would not be much of the yeasty ferment; but it should not be forgotten that Welsh, Irish, Scot are now largely of their numbers, and the taste for elegance and for spiritual utterance, for song, nay, for ideas, is there among them, though it does not everywhere cover a rocky surface to bewitch the eyes of aliens."

Mr. Meredith knows well his nation's lack of artistic taste.

\* \* \*

A correspondent writes to the *London Musical Times*: "I inclose an advertisement hashed by the 'Devil'—i. e., the Boy. The 'ad.,' as set up by the compositor, read: 'Madame (name suppressed here) visits Altrincham on Wednesdays, and has two vacancies for Pupils.' Why did HE do but, with Satanic ingenuity, drop 'il' from the last word."

\* \* \*

The Chopinzees play in London this spring. I have been told that his real name is Waldemar Bachmann, and his father a rabbi in Odessa. I wish he would pay us one more visit. Crazy as he is, I never heard a piano touch like it, and no one, not even Joseffy, made the Chickering piano sound so exquisitely. Pachmann in the smaller Chopin pieces is without rival on this wind-swept planet.

\* \* \*

I particularly noticed Josef Hofmann's Chopin playing last Saturday afternoon, and I came to the conclusion that he is not in absolute sympathy with the Polish composer. He did some new things in the F minor Fantaisie. For instance, after the big theme in F minor comes that charming group in double notes. I never heard a pianist make such a ritardando as Josef. Most virtuosi, Pachmann not excepted, turn the progression into a study and race through to the climax. But Hofmann brought out the lyric quality of the episode, and by degrees he got a stunning crescendo, and where the octaves are in apposition the climax was magnificent. Yet none of it sounded as if his heart was in it. Perhaps the heat of the day made him long for his wheel and sights and scents of green fields.

Certainly there was no moonlight, no poetry, about the broken tenths in the B major section of the B minor Scherzo. It was prosaic to a degree, and there was little to rhapsodize over. To me this is a wonderful scherzo, not so dramatic as the one in C sharp minor, but infinitely preferable to the familiar B flat minor Scherzo. The coda is full of marvelous discord. Hofmann accented the first beat of the bar, not giving Klindworth's reading—i. e., the heavy accent in the second beat in the bass—and he stuck to the original version at the close, the chromatic scale in unison. It is more difficult than the double octaves, for the hand is worn out and the wrist is really a relief. Indeed, finger work predominates throughout in this drastic and powerful composition. The talented colt of the keyboard gave a remarkable specimen

of staccato playing in the second theme of the Scherzo.

\* \* \*

I found this in the *Dial*:

"There was an old person of Ham,  
Who wearied of Omar Khayyam.

'Fitzgerald,' said he,

'Is as right as can be;

But this Club and these 'versions' O dam!"

\* \* \*

The good burghers of Breslau received a severe shock the other day. They were taking their wonted afternoon stroll in their park, when, to their amazement, they were met with what at first sight appeared to be an army of the fierce, shrill screaming Valkyrie, with whom they, as lovers of Wagner, were well acquainted on the boards of their opera house. This vision of gilt-armored, white-winged warriors was distinctly alarming. But it was obvious from the noise they made that they were not mere phantasms of the disordered brains of the burghers, and when it became certain that warriors and horses were not disembodied spirits the startled townfolk may well have imagined for the moment that the supers of the opera house had seized the property weapons and horses and were out on strike. However, the manager of the theatre put in an appearance and explained the startling phenomenon. He had hit on the plan of representing the "Valkyrie" in the theatre by means of the cinematograph, and his troupe in the full-dress uniform were going through their evolutions before the camera. The burghers of Breslau are now, no doubt, trooping to see the novelty in the opera house.

\* \* \*

The obituary notices of Anton Seidl are beginning to reach us from London. Mr. Runciman wrote this in the *Saturday Review*:

"I am sorry to hear of the death of Anton Seidl. He was a competent if not a great conductor, and a most agreeable man. In London—and, it would seem, in New York—he indulged his inclination toward original readings of Wagner's music, not hesitating to ruin even the miraculous cor anglais melody of the third act of 'Tristan,' rather than play it in the customary manner. When he did that here I attacked him with some viciousness. When we met at Bayreuth, however, we became quite friendly, and debated religion, politics, philosophy, music, the universe and other matters without either understanding what the other said. He was not at all well pleased with the treatment he received at the hands of the English press; and when I confessed myself to be the author of some notices to which he took especial objection he was intensely amused. I asked him whether he had ever thought of taking a libel action against the American critics who mauled him on every possible occasion; and he replied with some vehemence that he was a musician and not a blackguard. Then it was my turn to be amused. At Bayreuth he conducted much better than in England; he took no unjustifiable liberties, and secured greater breadth and balance of tone. How America will get on without him cannot be foreseen; and his death will cause, I imagine, some considerable alteration in Mr. Schultz-Curtius' opera scheme."

What American critics mauled Mr. Seidl on every imaginable occasion, dear Mr. Runciman? I can understand this critic's sensitiveness on the subject of libel suits, for if you criticise an artist's breath in London you are promptly sued for damages.

The *London Musical Standard*, after regretting Seidl's death and remarking that "conductors of his calibre are not to be found by the wayside," makes the following estimate of the dead man's conducting:

"Steady, reliable, conscientious, and imbued with what is considered the proper German view of Wagner's music, it would yet be insincere of us to



pretend that in every point he was at all an ideal interpreter of Wagner's music dramas. His readings were too straightforward, too lacking in fine and dramatic plasticity, to recommend themselves to those of us, who, knowing Wagner's ideals of conducting and having entered into the dramatic spirit of his music, demand that the interpretations of the Bayreuth master's music should be informed with poetry, with passion, and massive yet not ponderous energy. Still he was so far satisfactory that his death will be keenly regretted, and nowhere more than in New York, where he was a feature of musical life."

I did not hear Mr. Seidl in London or in Bayreuth. Now one of three things is possible. Mr. Seidl did not conduct as well in London as in New York—he was far from being a well man—Mr. Seidl could not conduct as well in London as in New York, because of his orchestra, or else the London critics don't know, and I hate to believe the last.

I heard the Covent Garden orchestra in 1896. It was mediocre. It reminded me of our own dearly beloved fellows in the Philharmonic Society, and poor Seidl must have toiled terribly to get a climax from those sleepy Englishmen. Your German musician is phlegmatic; he dulls the pain of living with much tobacco and beer, but he is terribly in earnest if the right baton is waved over him. The English musician is like the English composer, a man of learning, a lover of his craft, but with no more temperament than a toad. Even the English critics have little temperament. G. Blarney Pshaw, Runciman and Vernon Blackburn—have you read the latter's "Fringes of an Art?"—and Robert Hichens—there is the list full to overflowing. The rest are old ale and roast beef—imagination be blown!

\* \* \*

Now as to Seidl in London. I incline to the theory that Mr. Seidl was not at his best and that he had poor material to work with. Runciman says he was better at Bayreuth. I can't conceive of men with sane ears writing of Seidl as a conductor of slow-going, respectable methods. He was all passion, all flame; indeed it was his fault as well as his virtue. Perhaps London critics were accustomed to seeing a conductor bob up and down at a passionate climax, and depended on their eyes and not their ears. Mancinelli suits them perfectly, and his reading of "Tristan" was praised more than Seidl's! I swear I read it in cold type. Think of it! Mancinelli, with the resilient knee and Seidl with that marvelous repose, the central glow of the volcano only showing at the proper moment! Isn't it absurd?

I heard Mancinelli "do" "Tristan." It was good, it was mercurial, it was Italian, but it wasn't Seidl. I confess I am puzzled, for London has heard Mottl, Lamoureux and Richter. The last always stands alone, the other two both together are about half Seidl's artistic stature. Richard Strauss, Mahler and Weingaertner I never heard.

\* \* \*

The *Sun* Sunday printed this about Seidl which will be apropos:

"Richard Wagner's opinion of Anton Seidl has always been known here, but since the conductor's

death further evidence of the composer's high esteem has been shown through the publication of a letter written in 1876 by the master to an influential music publisher in Mayence. At that time the direction of the opera at Mayence was vacant, and Wagner wrote from Bayreuth the following letter in reference to Seidl:

"I have just read of the vacancy of the directorship of the orchestra at Mayence. I urge you to use all your influence to see that this place goes to my young friend and assistant, Anton Seidl, who is at present here. He conducts splendidly, is young and energetic, and I will be responsible for him in every possible way. He can begin on September 1. I have undertaken to procure a good place for him, and it would be a great mark of friendship to me if through your intervention he should secure the position."

"The letter was written on June 18, 1876. Another director had been secured before Wagner's recommendation of Seidl was received, and the conductor won his fame in other places. His death has provoked much comment in Germany, and there are many evidences of the place he held in the remembrance of musicians there."

#### A Pupil of Carl Bernhard.

Cooper Rice, a pupil of Carl Bernhard, at present tenor at the Church of the Epiphany, Thirty-fifth street and Lexington avenue, has accepted the solo tenor position at the Union M. E. Church, Forty-eighth street and Broadway.

#### Women's String Orchestra Society.

The third concert of the Women's String Orchestra Society, of which Carl V. Lachmund is conductor, will take place April 21 in Mendelssohn Hall. The soloists will be Mme. Camilla Urso, violinist, and honorary president of the society, and Miss Helen Robinson, pianist.

Bruno Oscar Klein will conduct his new petite suite "Miniatures." Isidore Luckstone will be the accompanist.

#### Maud Morgan.

The annual harp concert which Miss Maud Morgan gives will take place in Chickering Hall on the evening of April 20. The program will be composed of vocal and instrumental music, showing the harp in solos, accompanying the voice, and in ensemble numbers, with other instruments. Miss Morgan will have the assistance of the boy soloists of Grace Church, under the direction of James Morris Helfenstein.

#### Miss Salome Bixby at the Waldorf-Astoria.

This young lady, who is from Vermont, and who is spending her second season in New York under Francis Fischer Powers' training, sang at the Waldorf-Astoria on Monday evening last in connection with the Silver Cross Day Nursery function, and had encores galore. Hers is a soprano voice of unusual sweetness and range, and her selections, "Theme and Variations" (Proch), "Where the Bee Sucks" (Sullivan), and "Swallows" (Cowen), brought out some of the really wonderful capabilities of her voice. She will be heard from in future.

#### Some Music Festivals.

Following are the dates of some music festivals: April 14, New Britain; April 15, Hartford; April 18, Williamsport; April 19, Washington; April 21, Lynchburg, Va., and April 22-23, Richmond, Va. The festival of the Philharmonic Society, Montreal, will also occur in the week of April 17-23. April 27, 28, 29, Spartanburg, S. C.; May, 4, 5, Albany; May, 3, 4, 5, 6, Springfield; May 2, 3, 4, 5, 6, Indianapolis; May 9, 10, 11, Louisville, Ky.; May 12, 13, 14, Ann Arbor, Mich.; May 16, 17, Madison, Wis.; May 24, 25, 26, 27, 28, Cincinnati; May 30, June 1, 2, 3, Hutchinson, Kan., and June 26, 27, 28, Binghamton.



CHICAGO OFFICE MUSICAL COURIER, 124 WABASH AVENUE, April 16, 1898.

PLANNED on the scale of the Waldorf-Astoria concerts, the first of the series originated by Max Bendix and given at the Metropole last Monday, was one of the chief events of the present season. There was a unique refinement about the entire affair which made it memorable to an audience composed mainly of society people with an interest and love for the music supplied by a Bendix and Bispham.

For these were the artists who, in conjunction with Mrs. Hess Burr, had engaged to supply one of the most delightful programs to which we have listened. Max Bendix was in his finest mood, and played superbly. At no time can it be remembered has he given more artistic and finished interpretation. His performance, whether in Bruch or Saint-Saëns, was that of the great virtuoso, and it is doubtful if any of the violinists sent here this season have succeeded in pleasing an audience to the extent Mr. Bendix does. David Bispham, always in the opinion of many the greatest in his particular class of art, was also at his best. Mrs. Hess Burr, who is the accompanist of accompanists, was a worthy companion to this celebrated artistic duo, Bendix and Bispham.

The success of the entertainment is all the more remarkable as the unearthly, inartistic, garish hour of 11 A. M. is not conducive to the accomplishment of an artist's best work.

The following is the program:

|  |              |
|--|--------------|
| Scotch Fantaisie.....  | Bruch        |
| Adagio Cantabile. Allegro Tanz. Andante Sostenuto. Finale—Allegro Guerriero..... | Grave        |
|  | Max Bendix.  |
| Waldesnacht.....   | Schubert     |
| Die Mainacht.....  | Brahms       |
| Nur wer die Sehnsucht Kennt.....   | Tschaikowsky |
| (With violin obligato.)  |              |
| Die Ehre Gottes aus der Natur.....   | Beethoven    |
|  | Mr. Bispham. |
| Aubord du Danube.....  | Wormser      |
| Albumblatt.....  | Wagner       |
| Scenes de la Czarades.....   | Hubay        |
|  | Mr. Bendix.  |
| Somebody (Burns).....  | Schumann     |
| Naebody (Burns).....   | Schumann     |
| When Thro' the Piazzetta (Moore).....  | Schumann     |
| Row Gently Here (Moore).....   | Schumann     |
| The Days Are Done (Byron).....   | Schumann     |
|  | Mr. Bispham. |
| Introduction et Rondo Capriccioso.....   | Saint-Saëns  |
|  | Mr. Bendix.  |

\* \* \*

When the public grumbles at the huge sums paid to foreign artists it does not consider the many little unpleasantnesses to which they are often obliged to submit. When a great artist comes here all the pupils possible, good, bad and indifferent, make a rush for his or her opinion, and it must be a liberal minded artist indeed who does not at some time show boredom. Sometimes the good, nature weakens, however, as in a case last week, when sundry well meaning young men sang for an artist of European reputation, who was passing through Chicago. After patiently hearing baritones, basses and tenors, who in most instances were studying with women, he exclaimed: "Good Lord, why don't you men study with a man? Here you are taking lessons from Miss this, Mrs. that or Madame the other; some of you are tenors and singing baritone, others are baritone trying to screech tenor." As the same sentiments in somewhat different form we're

## THE National Conservatory of Music of America.

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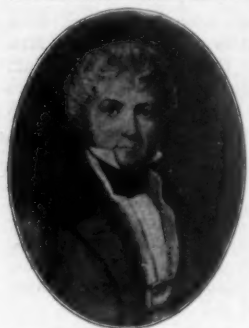
Artistic Faculty consisting of RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG,  
VICTOR CAPOUL, GUSTAV HINRICHS, HENRY T. FINCK, JAMES G. HUNKEER,  
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expressed in the Chicago columns some four weeks ago, further comment is unnecessary.

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I asked a prominent artist, in a position to know, the reason why a certain delightful contralto had not been re-engaged at a city where she had given entire satisfaction in her interpretation of the music in "The Messiah." The reply was awe-inspiring, and was to the effect that the committee did not like the idea of a Jewess singing in "The Messiah," the fear being expressed that church members would take great offense if it became generally known that a Hebrew had taken part in the festival.

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I hear that the Studebaker Building will house some of the most prominent musicians in the city, and that in addition to Theodore Spiering, Calvin B. Cady, C. Clarke and Mrs. Milward Adams, equally well known artists are likely to betake themselves to the new building, the magnificence and completeness of which are becoming more evident as it approaches completion. That the Studebaker Music Hall will be one of the finest structures devoted to music purposes in the country those who have seen it willingly acknowledge. It is something which has long been needed here, and that it will prove artistically as well as financially a thorough success there is no one will question.

Miss Julia Officer announces that the Apollo Club will go to Omaha during the second week in June, instead of the first week, as at first intended. The musical works for the first five weeks are being arranged, and soloists for the oratorios selected, to appear at the musical festival of the Trans-Mississippi and International Exposition, opening June 15.

\*\*\*

Mrs. Clark Wilson's singing at Cincinnati at the festival can be judged from the following, which appeared in the *Enquirer*:

Mrs. Genevieve Clark Wilson left a splendid impression. She has artistic proportion, sense and temperament. Her voice is not dramatic, but it has expression and musical quality. Her high notes are particularly clear and penetrating. Here solos in Gounod's "Gallia" were sung with artistic repose and intelligence, and in the more pretentious chorus work of "Eve" she stood abreast with the other two soloists. She certainly won her way into the affections of the audience, and deserved her success.

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"If Mr. Holmes should be unable to return to his work, then I would say the man who can give you what is required to make a good oratorio singer is Frank Baird." How little either the student making the inquiry, or Mr. Bispham giving the advice, thought that within a week George Ellsworth Holmes would have passed away.

This opinion from a great artist like David Bispham is indorsed by all those who have studied with Mr. Baird. His method is beyond question of the best, his teaching of oratorio is according to the greatest traditions, and his success has been phenomenal. His pupils have been able solely from his guidance to take a foremost place with prominent artists. In Europe among musicians his pupils command attention, and have been invariably admired for both technical work and interpretation.

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Few organists in the country are in such immediate favor as Harrison M. Wild, who, for extreme musicianship, has few compeers. Although in much request to dedicate organs and to give organ recitals, Mr. Wild will only accept a very few of the engagements offered, as his ambitions are largely centred in the Grace Church choir, the Mendelssohn Club and his numerous pupils. Therefore it was particularly gratifying to the Lexington people when they secured his services to open the new organ at the First Presbyterian Church in that city. Mr. Wild presented the following program, which is remarkable for both variety and quality:

Organ—  
Toccata and Fugue in D minor.....Bach  
Pastorale.....Wachs

Grand Offertoire, op. 8.....Batiste  
Vocal solo, O Divine Redeemer.....Gounod  
Mrs. James Russell Scott.

Organ—  
Funeral March (requested).....Chopin  
Offertoire, op. 8.....Salomé  
Evening Star.....Wagner  
Tannhäuser March.....Wagner  
Offertory, Ye Fields of Light.....Millet  
Choir.

Organ—  
Hallelujah Chorus.....Händel  
Allegretto, B minor.....Guilmant  
Leonora March.....Raff  
An Anthem Sketch.....Brewer

Vocal solos—  
The Awakening of the Rose.....Maase  
Hindoo Song.....Bemberg  
Mrs. Henry M. Waite.

Organ—  
Air in D.....Bach  
Mignon Gavotte.....Thomas  
Overture, William Tell.....Rossini  
(Requested.)  
Organist, Harrison M. Wild.

For the Easter Sunday services at Grace Church, of which Mr. Wild is organist, he arranged the following elaborate musical program:

## MORNING SERVICE, 11 O'CLOCK.

Organ, Easter Choral with Variations.....J. E. West  
Processional Hymn, 123, Alleluia, Alleluia!

Rev. E. M. Stires  
Christ Our Passover (for words see Easter  
Day, Prayer Book).....Dudley Buck

Proper Psalms, 2, 57, 111.....W. Crotch  
Gloria Patri (12).....Calkin  
Te Deum Laudamus, op. 98.....Calkin  
Jubilate, op. 98.....Calkin  
Introit Hymn, 462, Sing Alleluia Forth.....Dudley Buck  
Kyrie Eleison (320).....Tours  
Gloria Tibi (356).....Walter  
Hymn, 121, The Strife Is O'er, the Battle Done. Palestrina  
Sermon.....The Rector  
Ascription Gloria Patri (148).....Florio

Offertory.  
Anthem, God Hath Appointed a Day.....Tours  
Presentation of Alms, Praise God from Whom All  
Blessings Flow.....Frank  
Sanctus, Messe Solennelle.....Gounod  
Solo by Dr. N. H. Pierce.

Communion Hymn, 225.....Hodges  
Gloria in Excelsis (22).....Tours  
Sevenfold Amen (148).....Lutkin  
Recessional Hymn, 457, Rejoice, the Lord  
Is King.....H. W. Parker  
Organ, Hallelujah Chorus.....Händel

## CHORAL EVENSONG, 8 O'CLOCK.

Organ, Easter Offertoire.....Grisson  
Processional Hymn, 115, The Day of Resurrection.....Tours  
Versicles and Responses.....Tallis  
Proper Psalms, 113, 114, 118.....Woodward  
Gloria Patri (19).....Smart  
Festival Magnificat.....Smart  
Festival Nunc Dimittis.....Smart

After the Third Collect.  
Anthem, Christ Has Won the Victory.....Hawley  
Hymn, 112, Jesus Christ Is Risen To-day.....Carey  
Address.....The Rector  
Ascription Gloria Patri (148).....Florio

Offertory.  
Solo, The Angels' Easter Song.....Brewer  
Master George Meader.

Anthem, Hallelujah! Now Is Christ Risen.....Simper  
Presentation of Alms, Praise God from Whom All  
Blessings Flow.....Frank  
Orison Hymn, 7, The day is gently sinking to a  
close.....Gower  
Sevenfold Amen.....Stainer  
Recessional Hymn, 520, Rejoice, ye pure in heart. Messiter  
Organ, Festival March.....Claussmann

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A brilliant program was given at Frank Baird's charming studio Thursday evening. The recital was a novelty in the way of studio entertainments, as everything was planned to perfection and every detail carefully carried out. Among the most noticeable of Mr. Baird's pupils was Arthur Burton, who never sang in better style. He showed more warmth than usual, and his voice has clearly gained under the guidance of Mr. Baird. Miss Allen made a decided success in songs by Clarence Dickinson, who accompanied delightfully. Miss Schlund and Mrs. Chappell are excellent contraltos and endowed with much intelligence, Miss Schlund having a particularly sympathetic quality in her voice. Mrs. Chappell sang in brilliant

manner the "Habanera," from "Carmen." The studio was packed, and Mr. Baird was congratulated upon the excellent program, which is here given:

Trio in G, piano, violin and 'cello.....Reissiger  
Miss Alice L. Doty, Frederic Henke, Day Williams.  
Habanera (Carmen).....Bizet  
Mrs. Howard F. Chappell.

Recitative, Deeper and Deeper Still.....Händel  
Aria, Wait Her, Angels (Jephtha).....Burton H. Atwood.

In Meinem Garten.....Franz Ries  
Frühlingsglaube.....Miss Anna J. Schlund.  
Die Blauen Frühlings Augen.

Whither.....Schubert  
Good Morning.....Arthur M. Burton.  
Withered Flowerets.

Have You Got a Brook in Your Little Heart?.....Dickinson  
A Train Went Through a Burial Gate.....  
The Lovers.....  
Poor Little Heart!.....  
I Taste a Liquor Never Brewed.....

Miss Grace Allen, accompanied by Mr. Dickinson.  
Trio in C Minor, op. 2, Adagio and Finale.....Arthur Foote  
Miss Doty, Mr. Henke, Mr. Williams.

My Dream of You.....Rodney  
Mrs. Chappell.

Love Token.....Thomé  
Proposal.....Burton H. Atwood.  
The Silver Ring.....Chaminade

The Lord Is My Light.....Allitsen  
Miss Schlund.

To Mary.....Maud V. White  
A Red, Red Rose.....Hastings  
Mr. Burton.

Recitative, Giunse Al fin.....Mozart  
Aria, Deh Vieni (Marriage of Figaro).....Miss Allen.

Repeat Again.....Badia  
Mrs. Chappell and Mr. Burton.

A series of concerts is to be given by Wilhelm Middelschulte, commencing April 22. The famous organist will have the assistance of Miss Jeannette Durno, Edmund Schneckner, Frederick Carberry, Franz Esser, Miss Maud Jennings, Sydney Biden and various other Chicago artists. The concerts will be held April 22 and 28, May 5, 12 and 19.

The following is the program of first concert:

Organ, Concert Piece.....Thiele-Haupt  
Mr. Middelschulte.

Violin—  
Adagio from Concerto, No. 11.....Spohr  
Hungarian Rhapsodie.....Hauser  
Mr. Kuehn.

Songs—  
From Grief I Cannot Measure.....Franz  
Through the Valley Now 'Tis Night.....Franz  
Marie.....Franz  
Mr. Biden.

Twelfth Rhapsody.....Liszt  
Miss Jennings.

Organ—  
Canonic Prelude, F major.....Middelschulte  
In Paradisum.....Dubois  
Etude, op. 25, No. 6.....Chopin-Middelschulte  
Mr. Middelschulte.

Songs—  
Wait Thou Still.....Frank  
Irish Folk Song.....Foote  
Mr. Biden.

Piano—  
Serenade.....E. Liebling  
Florence Valse de Concert.....E. Liebling

Violin—  
Legende.....Bohm  
Berceuse.....Simon  
Organ, Finale from Sonata op. 22.....Piutti

How strongly the trend of the present day is toward the acquirement of a variety of accomplishments rather than the devotion to some single idea, finds excellent example in the well-known Chicago organist Henry B. Roney. The variety of ways, however, in which he excels gives strong evidence that such versatility is not alone a natural gift, but is something far more—the result of energy, hard study and magnificent patience, long enduring and unceasingly continued.

Henry B. Roney is beyond peradventure a successful man. For ten years he was organist and choirmaster of Grace Episcopal Church, and he now holds a similar position in Plymouth Congregational Church with the well-known Dr. Gunsaulus.

Immensely popular with everyone, he is a teacher of



well acknowledged ability of the piano, organ and harmony, but more especially has he made himself known and his reputation is throughout the United States, as a successful trainer of boys' voices. Toward this result, the international fame achieved by his conspicuous pupil the boy soprano, Blatchford Kavanagh, has largely tended. Mr. Roney stands among the foremost as a chorus leader and drillmaster; he is a very excellent accompanist and a brilliant organist, devoting considerable of his time to organ concerts and recitals. An extended series of processions and recessions for the Episcopal Church, to which a large sale has been given, own him as their composer. He is his own publisher, and furnishes composition direct to all requiring the same.

Unusual is it to find a man exceptionally musically gifted, and at the same time a thorough business man and an all-round man of affairs. He has successfully engineered and brought to a triumphal issue any number of enterprises where energy and executive ability were conspicuously required. This was well known at the great Diocesan Choir Festival, held at the Auditorium a few years ago, at which as choirmaster Mr. Roney rehearsed thirty-two vested choirs numbering 800 boys and 400 men, and at the festival marshaled the 1,200 singers in terraced seats upon the stage within ten minutes from the time the processions started from the foyer. His "Roney's boys" concerts are famous throughout Chicago and the adjoining States.

Interested in game and fish protection, a good fisherman and an expert rifle shot, an amateur telegraph operator, a master of the typewriter, a real estate dealer, and an architect of ability, this versatile representative of the Chicago musical profession still finds time to assume some of the heavy secretarial work connected with the tracing of the heirs to the colossal estate of the late Joseph Ball, with whom Mr. Roney has established his kinship, and it is hoped may thereby benefit considerably financially.

George Hamlin's success at Cincinnati was exceedingly pronounced, and the *Enquirer* of that city speaks enthusiastically of his work as follows:

George Hamlin fully sustained previous impressions recorded at the first Apollo Club concert. He grows upon an audience. He knows how to husband his resources, and brings them out at the proper time. In this way he succeeds to impart considerable dramatic expression to what is essentially a lyrical voice. His singing of an aria from Massenet's "Herodiade" was impressive, and he responded to an encore.

The set of waltzes, entitled the "Waldorf-Astoria," by Clara A. Korn, of New York, has been received at this office. Mrs. Korn has succeeded in writing a dainty, charming, rhythmic composition, which is now being played at the Waldorf-Astoria Hotel concerts.

Henry B. Roney arranged a beautiful program of Easter music for Plymouth Church last Sunday, one of the most delightful numbers being the "Easter Song," with words by Mrs. L. A. Coonley Ward, sung by Miss Lucille Stevenson. Both the music by Mr. Roney and Mrs. Ward's words were singularly sympathetic.

The Gottschalk Lyric School has arranged the following program for next Tuesday, assisted by Miss Mae Baker, soprano; Miss Ella Gilmore, soprano; Shirl E. Lewis, tenor:

Piano, Hunting Song.....Mendelssohn  
Beva Pomeroy. (E. W. C.)  
Vocal, Flower Song, Faust.....Gounod  
Miss Ella Gilmore. (L. G. G.)  
Piano, Twilight Whispers.....Geibel  
Stanley Mills. A. H. L.)  
Vocal, Alone.....W. C. E. Seeboeck  
Shirl E. Lewis. (L. G. G.)  
Piano, Sonata.....Kuhlau  
Irene Framheim. (M. C.)  
Recitation, Leak in the Dyke.....Anon  
Minnie Pomeroy. (E. H. D.)  
Piano, Hilarity.....Lichner  
Louis Heyn. (E. W. C.)

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Lila Snell. (A. H. L.)  
Vocal, Spring Song.....Lyons  
Miss Mae Baker. (L. G. G.)  
Accompanist, Mrs. Eleanor Mansfield Fisher.

The following initials will show the names of the teachers whose pupils appear on the program. (E. W. C.), E. W. Chaffee; (L. G. G.), L. G. Gottschalk; (A. H. L.), Mrs. Ada Howell Loper; (M. C.), Miss Margaret Cameron; (E. H. D.), Miss E. H. Denig.

Arthur Burton and Miss Elizabeth Van Akin, both of whom belong to Frank Baird's professional class, gave a song recital in Janesville March 25.

Miss Effie Murdock, of the American Conservatory, will give a lecture-recital on Wagner and his musical dramas, with musical illustrations, Saturday afternoon, April 23, in Kimball Rehearsal Hall. She will be assisted by Mrs. Emma Gutmann, Miss Wycoff and Harry Dimond and Cyril Bruce Smith.

A song recital will be given Monday afternoon at 3 o'clock by Mrs. Katherine Fisk and Miss Rita Lorton. A program of French, Italian, German, English and Irish songs will be presented.

A concert in honor of Miss Clara L. Dausch, of 1731 Belmont avenue, will be given at Belmont Hall April 20, at 8 o'clock. Among those who will appear are Mme. Francesca Guthrie-Moyer, soprano; Franz Wagner, violoncellist; Miss May G. Healey, soprano; H. G. Tewes, tenor; D. L. Canmann, bass. Miss Dausch will render several selections on the piano.

The last subscription concert for this season of the Chicago Mendelssohn Club will be given April 27 under the direction of Harrison M. Wild.

Instead of "Come Fill Your Glasses" the club will sing "Land Sighting," by Grieg. The incidental solo will be sung by Ffrangcon-Davies. Bruno Steindel has been engaged for this concert.

Allen H. Spencer's recital was given Thursday afternoon at Handel Hall before a large and highly appreciative audience. The Grieg Sonata was played in a technically faultless manner, though a somewhat broader style might have still further improved portions of it.

The Liszt selections, especially the Campanella, were played with a degree of brilliancy and dash that fairly electrified the audience, which insisted upon a double recall.

Miss Elanie De Sellem, the possessor of a contralto of beautiful tone quality, contributed to the general enjoyment of the audience by singing a group of songs and the aria from Parker's "Hora Novissima." Mrs. Florence Hackett was the accompanist. The following was the program:

Gigue in G minor.....Händel  
Gavotte, Fifth French Suite.....Bach  
Sarabande, Fifth English Suite.....Bach  
Bourée, Second Violin Sonata, arranged by  
Saint-Saëns.....Bach  
Romanze, F sharp major.....Schumann  
Momento Capriccioso.....Van Westerhout  
Mr. Spencer.  
Gens duce Splendida, Hora Novissima.....Parker  
Miss De Sellem.  
Sonate, op. 7.....Grieg  
Allegro. Andante. Menuetto. Allegro Molto.  
Mr. Spencer.  
When at Early Dawn.....Schumann  
Ich grolle nicht.....Schumann  
The Merry, Merry Lark.....Nevin  
Song of Thanksgiving.....Allitsen  
Miss De Sellem.  
Marionetten, op. 37.....MacDowell  
The Lover.  
The Clown.  
To a Water Lilly, op. 51.....MacDowell  
Op. 46.....MacDowell  
Blüette.  
Polonaise.....Liszt  
Etude in D flat.....Liszt  
Campanella.....Liszt  
Mr. Spencer.

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Miss Maud Peck, who has recently returned from Germany, announces a recital in conjunction with Mrs. Minnie Fish Griffin for next Friday at Steinway Hall. Speaking of Miss Peck's piano playing Mr. Matthews said: "Miss Peck is a pianist of unusual merit. She was formerly a pupil of Barth, and it is said that she has just returned from an additional two years' study under the same eminent master. In certain respects Miss Peck is worthy to stand as a model to the great army of American women who play the piano. She produces a most excellent tone and treats her melody with refinement and distinction; never for a moment does she degenerate into pounding or into mere empty tintinabulation. Her interpretations are generally sound and intelligent. She takes her art seriously and can be cordially recommended to schools and clubs desiring artistically rendered programs of modern master works."

Mr. and Mrs. John E. Hall gave a musicale on Tuesday, which was attended by numerous well-known people. Among artists assisting were Mme. Anna Weiss, Mr. Truax, Mrs. Levings, George Shapiro, Franz Wagner, W. Konrad and Miss Biedermann. The Chicago Ladies' Trio was also heard and a generally enlivening time was had, John Hall making some of his characteristic speeches at each intermission. The evening altogether was thoroughly enjoyable.

Miss Ella Dahl's success at her concert was so pronounced that she has been requested to be one of the artists assisting at the Manuscript Concert next Thursday.

Miss Jeannette Durno, playing at Rockford, received the following laudatory notices in the local papers:

The person of average musical intelligence would scarcely find the old masters so entrancing until he hears them interpreted in Miss Durno's fresh, spirited manner. She throws an individuality into her playing that lifts the technically correct composition into a thing of life and beauty.

Her opening number, Schumann's "Papillons," was given with the precision and quiet force that marked all her numbers. Delicate shading and rare tone colors are delightful characteristics of her interpretations. She never overdoes, but in everything exercises a restraint that keeps the music this side of the noticeably mechanical. One could almost hear the flutter of the butterfly's wings.

The group—Berceuse, Chopin; Scherzo, B flat, Schubert; Etincelles, Moszkowski—were a succession of electric thrills, and were played with a sprightliness and charm that were irresistible. In response to long applause she gave an imitation of a music box, showing her technical powers to full advantage. Her closing number, the Liszt Rhapsody, No. 12, fully sustained and even out-Heroded her previous efforts. That well-known number was given with a freedom and caprice the artistic source of which could not be questioned.—Rockford Republic.

When listening to Miss Durno one sees so much to admire that it is not easy to particularize. If, however, there is one more noticeable merit it is the delightful clearness of everything she does. She never departs from it and never sacrifices it for smashing effects as have many greater pianists than she. She secures delightful tone and seems to have an acute sense of tone color. Her shading is certainly exquisite, and adds much to the remarkably clear effect of her playing.

The opening number was the Schumann "Papillons," a work that seems somewhat unsatisfactory for concert use, though it has become quite the custom to use it so recently. It was beautifully played, clean, crisp and with delightful spirit. Among the most enjoyable things of the evening was the Etincelles of Moszkowski, in which the characteristics of the player were given their fullest scope. The Chopin Polonaise was also given a fine rendition, full of brilliancy and a splendor of technical triumph. In closing Miss Durno gave the inevitable Liszt Rhapsody, selecting No. 12. She played it well, and is particularly to be commended for the attention given to detail. She did not depart from her remarkably clear style, and yet satisfied all the technical requirements with ease. Among the other numbers were a Chopin Berceuse and a Schubert Scherzo in B flat, the latter of which was daintily and crisply given.

Miss Durno affords her friends a splendid treat, and the audience, which entirely filled the church, was thoroughly

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enthused by her work. As her home city Rockford has an almost personal interest in her career. The fact that she has continued to broaden and advance since her return from abroad is noted with pleasure, and all have a kindly appreciation of the honor her renown confers on the city where her musical work started.—Morning Star.

A very clever farce was given at Handel Hall this afternoon by pupils of the Chicago Musical College, Department of Oratory and Dramatic Art. It was called "Mr. Glynn's Dilemma," and the complications which arose from this young man's endeavor to get out of his dilemma, as interpreted by the talented students, afforded amusement for an audience which literally packed the hall. The pupils did most praiseworthy work and gave a bright performance. The cast of characters follows:

Frank Glynn.....S. Phelps Templeton  
Mrs. Frank Glynn.....Miss Mary Lawrence  
Mrs. Glynn, Frank's mother.....Mrs. Albert Oppenheimer  
Stella Glynn, Frank's sister.....Miss Nina A. Probett  
Gertie, Mrs. Frank Glynn's sister.....Miss Clara Averill  
Nora, a servant.....Miss Marie Paine Templeton  
Ed. Asbury, Frank's college chum.....Albert E. Brown

Previous to the play, a program of readings was given, in which some of the advanced pupils showed the results of the excellent course of instruction pursued in the Dramatic Department. Miss Mary Lawrence recited "Fourteen to One," by Elizabeth Stuart Phelps; Miss Clara Averill, "The Court Lady," by Elizabeth Barrett Browning; Miss Katharin Cullen, "A Study from Hiawatha," from Longfellow; Miss Ethel Morier, "Mary Alice Smith," by Riley; Mrs. Albert Oppenheimer, "Pauline Povlovna," by T. B. Aldrich, and Miss Myrtle Cook, "Reading from the Marble Faun," by Hawthorne.

For next Saturday afternoon an exceptionally good program has been arranged. The following artists will take part: Bernard Listemann, John R. Ortengren, Maurice Rosenfeld and Franz Wagner.

#### THE THOMAS ORCHESTRA TWENTIETH CONCERT.

With Beethoven's "Eroica" Symphony constituting the first part of the program, and Brahms' Requiem supplying the second half, it can be seen that this week's concert is tolerably heavy. But it was heaviness which we could well afford to endure, if such gorgeous music and such superb interpretation required endurance. It was a noble performance of the Beethoven work to which we have been rarely treated and one in which Theodore Thomas showed his extraordinary gift for conducting Beethoven music. Brahms, Beethoven and Wagner are the composers of all others in whose music Mr. Thomas appears

to revel, and in no other does he show the same complete mastery. His conducting of the symphony was a piece of beautiful, smooth work, absolutely perfection. The Brahms Requiem brought the choral organization more prominently forward than at any other time this season, and proved that there was still need of good material in the way of voices, but that much better rehearsals had been obtained with the present number of singers. Such a great work as the Requiem should be given with an adequate chorus; still, considering the resources at command the performance on the whole was praiseworthy. Mr. Middelschulte, the organist, gave grand support, and two of our local soloists, Mrs. Minnie Fish-Griffin and C. Clarke, sang the solos. The performance altogether was decidedly artistic, and it would not be amiss if the Orchestral Association gave the Brahms Requiem at one of the earlier concerts next season, so that Chicago music lovers can become better acquainted with this marvelous Requiem.

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With only three more concerts before the close of the season speculation is already rife as to probable changes.  
FLORENCE FRENCH.

#### Cablegram.

BERLIN OFFICE MUSICAL COURIER, (BERLIN, April 16, 1898.)

CLARENCE EDDY, the organist, gave a concert yesterday at the Philharmonie, and scored a brilliant success. Rose Ettinger's rare and beautiful voice and style captivated an immense audience. Philharmonic Orchestra assisted.

FLORENCE FRENCH.

#### Walter J. Bausmann at Yonkers.

The historic, conservative old St. John's Church at Yonkers had an agreeable surprise Easter day with a new vested choir of twenty-six men and women, brought about by the energy and skill of this successful choirmaster. The innovation met with enthusiastic approval, and is Mr. Bausmann's sixth success in introducing vested choristers. It would not surprise his associates should he get a new organ the coming year, as he is always popular with his church people, and belongs to that class which promises little and accomplishes much. Although Mr. Bausmann confines himself and is busily occupied with vocal instruction, yet the Yonker's Statesman recently referred to him as "a most efficient organist and a gentleman of rare musical ability."

#### Must Be False.

A NUMBER of letters and other inquiries have been put to us in reference to a music paper projected for publication and we are asked to give the name or names of the piano firm or firms which, the projectors claim, are "backing" the enterprise. No piano firm is "backing" any proposed musical paper and there is none "backing" any existing musical paper. Piano houses have not been doing very profitable trade since the panic and most of them are husbanding their resources, and not one of these firms would be so foolish as to identify itself in any way with a musical paper, existing or to exist. There are no such stupid people in the piano trade, and if it is maintained that such firms do exist, the persons addressed should ask for the names of the firms; no names will be given, for no such scheme exists.

The only commercial concern that is "backing" a musical paper is the Oliver Ditson Company, which owns the monthly *Record*, chiefly to advertise the Ditson publications. No music publisher ever succeeded in conducting a successful musical paper, because such a publisher is "interested" and cannot help it or avoid it. Papers published by "interested" owners can never flourish except as advertising mediums for their own wares. The *Record* is a good advertiser for the Oliver Ditson wares, but that is just enough to kill it as a valuable musical publication, for it is "interested" instead of being "interesting," and those musicians who are criticised by the Oliver Ditson Company will cease to patronize that company.

No; there is no piano firm interested in any proposed new musical paper, and the persons who say so tell a falsehood. They will not mention the name of the piano house, and if anyone should have the temerity to do so, the information should be sent to this office at once.

#### Wienzkowska to Play.

Madame Wienzkowska, the pianist, will be the soloist at the next Boston symphony concerts, April 22 and 23, at Boston, and will play on April 25 at Wellesley College.

#### Scalchi to Europe.

Once more Madame Scalchi, the former contralto, has gone to Europe. Last Saturday she left on the Gascoigne to return next fall and sing her quartets with one voice. There is no place in Europe where this singer without a vestige of a voice can secure an engagement, but in America she can readily make \$20,000 a season by merely screaming. We are the usual dupes for foreign humbuggery.

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# BOSTON IN DETAIL

BOSTON, April 18, 1898

**STRONG** exceptions are taken to statements made in the article regarding the Kendal-Grimstone musical.

We admit that those who have means and wish to spend it upon foreign talent or whomsoever they please have a perfect right to that privilege. Nevertheless, the fact is not changed that deserving home talent must almost beg when they are in need of money to further their education. Frequently worthy musicians want for bare necessities, owing to their inability to gain the proper patronage.

Miss Grimstone left Boston richer by some \$500, and probably left no obligations behind. I have known in the past week of a deserving American girl singing for some of these patronesses for assistance, and while a possible \$500 may be raised for her education, she will carry through her studies a weight of debt and be under obligations that will hamper her progress.

Again be it affirmed: deserving talent does not meet with either the assistance or recognition that can be so easily won by a foreigner.

The desire on the part of the members of the various choral organizations conducted by Carl Zerrahn in the past to commemorate suitably his withdrawal from the field of effort in which he has so honorably labored for more than forty years, has led to the following correspondence:

Carl Zerrahn:

HONORED SIR—Appreciating the faithful and artistic performance of your duties as conductor of our several societies, and wishing in a material way to express our appreciation, we invite you to conduct a grand testimonial performance of Mendelssohn's "Elijah" in Mechanics' Building, Boston, Monday evening, May 2, 1898, at which time and place we will be present to tender you our services.

This letter is signed by the president and secretary of the Handel and Haydn Society, Salem Oratorio Society, Hyde Park festival chorus, Worcester County Musical Association, Philharmonic Club of Lowell, Lynn Musical Association, Waltham Chorus, New Bedford Musical Association, Chelsea Oratorio Chorus and Quincy Choral Society.

Mr. Zerrahn's reply is as follows:

GENTLEMEN—In reply to your flattering letter, inviting me to conduct a grand testimonial performance of Mendelssohn's "Elijah," at Mechanics' Building, on Monday, May 2, I beg to say that it will give me the greatest pleasure to do so. Please accept my heartiest appreciation of the honor you have paid me, and believe me

Yours most truly,

CARL ZERRAHN.

The committee of gentlemen from the various societies interested in this testimonial have just completed their arrangements for the performance. It is expected that the chorus will number 1,500 voices, and the soloists will be Madame Galski, Mrs. Josephine Jacoby, and Messrs. Evan Williams and Ffrangcon-Davies. The orchestra will number nearly 100 musicians, including the men of the Boston Symphony Orchestra.

Hyde Park will have a musical festival, beginning April 19, and continuing three days.

Quite an array of soloists are announced, and a chorus

of 150 voices, with an orchestra, will be directed by Carl Zerrahn.

Rossini's "Stabat Mater," a solo program, Mendelssohn's "Hear My Prayer," a miscellaneous program by the Boston Artists' Club, and "Elijah," will comprise the performances.

\*\*\*

B. J. Lang, whose name and influence have so long been a factor in Boston's musical life, continues his services as organist at historical King's Chapel, where all strangers to Boston visit, to hear his masterly rendition of Bach.

It has for years been a custom with Mr. Lang to invite a few true lovers of music to the Chapel two or three Sunday evenings during the year, for an hour's quiet meditation and close communion with works of the best masters. This unique idea of giving a program in the dimly-lighted Chapel is certainly very deeply appreciated by those fortunate enough to receive invitations.

\*\*\*

Next Saturday afternoon the second and last of the ensemble concerts by Ysaye, Géraldy, Marteau and Lachaume will be given at Music Hall, and on this occasion they will have the assistance of Max Bendix, a violinist who has not been heard in Boston for many years. Their joint appearance will be an event of importance to all interested in chamber music.

\*\*\*

Miss Caroline Gardner Clark left Boston this week for an extended recital tour through Western New York. We wish every success to attend her, for not only is she an artist with a fine voice, but her personality is most unusual in these days of strife for gain and glory.

Miss Clark sang at Haverhill last week in a concert given by James W. Hill, and her success was instantaneous.

\*\*\*

Arthur Beresford is West filling engagements. He appeared in Fort Wayne, Ind., on the 19th under the auspices of the Ladies' Morning Musical Club of that city, and sings in Chicago with the Apollo Club in the "Swan and Skylark" on the 21st.

Mrs. Louise Brice Brooks' recital on Wednesday evening brought out a representative and appreciative musical audience. Although quite ill, and very nervous in consequence, Mrs. Brooks acquitted herself creditably. Her voice is a true, rich contralto, exceptionally good in the extreme lower register.

"Hear Me, Ye Winds and Waves," by Händel, a fine aria for contralto, too little heard on the concert stage, was given in a very artistic manner, displaying to the best advantage her full, mellow, lower tones. Her enunciation is always good and she is a conscientious student.

Mr. Tucker was especially satisfactory in the Magic Fire scene music transcribed from Wagner's "Walküre" by Brassin, and Miss Lida Low demonstrated her true and high artistic worth as an accompanist.

\*\*\*

The fourteenth recital in the faculty course at the New England Conservatory this season will be given Wednesday evening, the 20th inst., and Edwin Klahre will present the following program:

Fantaisie, C major, op. 15.....Schubert-Liszt  
Twelve Studies, op. 10.....Chopin  
Romanze, F sharp, op. 28, No. 2.....Schumann  
Tarantella, Venezia e Napoli, No. 3.....Liszt

Miss Maude Reese-Davis came over from New York on Easter Sunday to sing at the service given by the De Molay Commandery of Knights Templar, at Winthrop Street Church, in Boston Highlands.

"Galia," by Gounod, was given by the quartet of the church, composed of Miss Anna Lohbiller, soprano; Miss Carrie Carper-Mills, contralto; A. L. Crowell, tenor; A. J. Jackson, bass, and Miss Maytie Case Crowell, organist.

ist. Miss Davis was warmly received by an enthusiastic assembly and sang charmingly.

Besides Miss Davis, the choir had the assistance of Miss Violetta Michelson, Miss Henrietta Dakin, Sir Albert Horton, cornetist, Clifton Norris and G. Y. Kellis.

\*\*\*

Felix Fox will play the C minor Piano Concerto, op. 12, of Gabriel Pierné, with orchestra (first hearing in this country), at the Brockton Musical Festival, Monday, April 25.

W. S. Kerr, the basso-cantante, who came to Boston from Minneapolis a year or so ago, has met with gratifying success in his work, and engagements are seeking him so frequently of late that his time is quite taken up. Among many other engagements for this spring he will go with the Southern Festival Company, which will leave New York May 1.

\*\*\*

"In a Persian Garden" will be given before the Thursday Morning Musical Club this week by Mrs. F. W. Whitney, Mr. and Mrs. S. H. Hooper, George J. Parker and Frank O. Nash.

This club is a very select organization, composed of many society ladies who are gifted sufficiently to warrant public careers, but their lights are hidden, and only a few congenial souls are permitted to hear their programs of great artistic worth.

George A. Burdette has written an Antiphonal for women's quartet and tenor solo, which received its first presentation on Easter morning, under Mr. Burdette's direction, and proved very effective. New church compositions are very welcome, and we hope to hear more from Mr. Burdette at a not too distant day.

\*\*\*

The Philharmonic Club of Lowell gave a concert on Thursday, in which Miss Ada C. Hussey, contralto; J. C. Bartlett, tenor, and Max Heinrich, bass, gave a miscellaneous program, followed by the cantata "The Crusaders." F. L. Diman conducted and E. K. Baldwin was pianist.

SOPHIA MARKEE.

## Olive Mead.

Miss Olive Mead, who played so successfully in Boston recently, will play in Cincinnati April 21 for the Orpheus Club of that city.

## A d'Arona Pupil's Engagement.

Miss Anna Barthold, who has a beautiful contralto voice and is a pupil of Mme. Florenza d'Arona, has just been engaged by Augustin Daly for "La Poupée." She has signed a contract for three years.

## Galski in "The Redemption."

Much had been expected from Mme. Galski in the first soprano music, as she had been both brilliant and impressive with it last September, at Worcester. But between the two performances a whole season had intervened. Her voice was tired and so far from fresh that it seemed absolutely faint at times. It was not resonant or bright or commanding, and all her intelligent and conscientious care could not make her delivery more than correct and kindly.—Boston Courier, April 16.

## Recital at New Haven.

Tom Karl and E. A. Parsons gave a very successful recital in New Haven on Thursday evening, April 14. Mr. Karl evoked much applause by his rendition of the "Ave Maria" of Mr. Parsons, which was sung with violin obligato and piano and organ accompaniment.

Miss Clara Asher, a charming pianist, and pupil of Mrs. Parsons, delighted her audience with her playing, and Miss Bertha Bucklin, a young violinist of New York, was received with much enthusiasm.



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CINCINNATI, April 16, 1898.

THE sixteenth season of the Apollo Club was closed with its third concert, on Thursday evening, April 14, in Music Hall. The club was assisted by Miss Genevieve Clark Wilson, soprano; George Hamlin, tenor; David Bispham, baritone, and the Symphony Orchestra in the following program:

Gallia ..... Gounod  
Archibald Douglas ..... Loewe  
Aria, Herodiade ..... Massenet  
Eve ..... Massenet

The club distinctly set its seal upon the course and direction of progress it determined upon at the beginning of the year. It had been objected, and not without reason, by many that the artistic life of the club was at a standstill, and that it could and would not move out of the narrow circle of part songs and glees with a scanty piano accompaniment. The club has given this presumption the lie, and placed itself upon record as having taken a very considerable step higher in the direction of serious and meritorious chorus work. The works were new to a Cincinnati audience. Massenet's "Eve" in its orchestral as well as choral structure is beautifully descriptive and dramatically worked out. The piano accompaniment of Louis Ehrgott was an additional force, and it made itself especially felt in the solos of Bispham and Hamlin. There are few accompanists who contribute so much fibre and musical value to the singing as Mr. Ehrgott. Bush W. Foley, director, conducted with energy and fine capacity. He may well feel proud of the results. The chorus under his training is improving in its dimensions. It is becoming of splendid growth. At no time in its history did the chorus sing with more assurance, control and force than in Massenet's "Eve." There were some good climaxes, and the men's voices asserted themselves particularly well. There were a few uncertainties in the attack, and of course the tenors were expected to suffer by way of comparison, but a few shortcomings might easily be overlooked where the totality of effect was so highly commendable. It was a pleasure to listen to some of the crescendos, they were brought out with such roundness and fullness.

The chorus fully proved that it cannot only command the effects of a higher finish, but a power and volume equal to the requirements of dramatic contrasts and climaxes. The women's chorus sustained its part of the work nobly, the sopranos and altos being in good proportion and blending well together, and from a general standpoint the chorus work showed fine expression and tone quality. Of the three soloists of the evening, Mrs. Genevieve Clark Wilson, soprano; George Hamlin, tenor, and David Bispham, baritone, it would be difficult to determine who pleased the most. Mr. Bispham has no doubt the most interpretative art. He breathes art in every detail of his work. One forgets all about his voice, which, by the way, does not impress one with any greatness, and follows only the conception, the soul, the inspiration which he evokes. Nothing better could have been desired by way of artistic ensemble than the duet singing with Mrs. Genevieve Clark Wilson in Massenet's "Eve." The blend-

ing of the two voices and their artistic proportion were striking. His singing of "Archibald Douglas," by Loewe, was in poetic lines and full of dramatic power. It was a reading to the very soul. As an encore he gave a song of Rudyard Kipling, by Walter Damrosch.

A splendid impression was left by Mrs. Genevieve Clark Wilson. She has artistic proportion, sense and temperament. Her voice is not dramatic, but it has expression and musical quality. Her high notes are particularly clear and penetrating. Her solos in Gounod's "Gallia" were sung with artistic repose and intelligence, and in the more pretentious chorus work of "Eve" she stood abreast with the other two soloists. George Hamlin fully sustained previous impressions recorded at the first Apollo Club concert. He grows upon an audience. He knows how to husband resources and to bring them out at the proper time. In this way he succeeds in imparting considerable dramatic expression to what is essentially a lyrical voice. His singing of an aria from Massenet's "Herodiade" was impressive, and he responded to an encore.

\* \* \*

The third and last faculty concert of the College of Music, on Friday evening, April 15, in the Odeon, presented the following program:

Piano—  
Prelude and Fugue from Well-Tempered  
Clavichord ..... Bach  
Am Meer (transcription) ..... Schubert-Liszt  
Nocturne in D flat ..... Chopin  
Menuet ..... Sgambati  
Ernest W. Hale.

Cello—  
Largo ..... Boccherini  
At the Spring ..... Davidoff  
Lino Mattioli.

Voice, Dichterliebe ..... Schumann  
(Cycle of sixteen songs. Poems by H. Heine.)  
Hans Seitz.

Piano, Fantasia, op. 80 ..... Beethoven  
(Arranged for two pianos by Bulow.)  
Ernest W. Hale and Romeo Gorno.

The concert was altogether in the same line of dignity and excellence that characterized the preceding ones, and proved conclusively the high art endeavor of the institution under the direction and management of Frank Van der Stucken. The pianist of the evening was Ernest W. Hale. Since he was heard last he has not only developed technically, but on the poetic side as well. He combines a good deal of strength with delicacy in his style of playing, which betokens the thinking, intelligent, maturing musician. He put a classic impress upon the prelude and fugue from Bach's "Well-Tempered Clavichord" and a good conception characterized the Schubert-Liszt transcription, "Am Meer." The Chopin Nocturne in D flat was played with a poetic dreaminess and a delightful tempo rubato. As an ensemble player Mr. Hale's aptitude was demonstrated in the Beethoven Fantasia, op. 89, in which Romeo Gorno took the second piano part. The latter did his share of the work daintily. Lino Mattioli asserted his artistic proportions—facility and poetic taste—in two cello solos, a Largo by Boccherini, and "At the Spring," by Davidoff. Hans Seitz gave a cycle of sixteen songs, "Dichterliebe," by Schumann. In their interpretation he proved how intimately he had appropriated their sentiment—deep, expressive, poetic. He responded to an encore, as did the other soloists.

\* \* \*

The board of trustees of the College of Music held a meeting this afternoon at the office of the treasurer, J. G. Schmidlapp, in the Chamber of Commerce Building. It was a full meeting of the board, and Wm. McAlpin, president, was in the chair. Frank Van der Stucken, Dean of the Faculty, was present. A resolution was passed, instructing the executive committee to prepare for publication a statement covering the last financial and academic year in all its details. A financial exhibit, cover-

ing a period of the past eight months, was presented, by which is shown that the College of Music is now on a solid financial and self-supporting basis.

The executive committee was empowered to draw up contracts for members of the faculty for the next year. The contracts with Paul Haase, of the vocal, and Edward Ebbert Buckheim, of the piano department, will not be renewed. Both men were secured by Mr. Van der Stucken for the College last year on his vacation tour in Europe.

The utmost confidence and satisfaction were expressed in the conduct and management of college affairs by Mr. Van der Stucken. Not the slightest reference during the meeting was made to the prospect of Mr. Van der Stucken's returning to New York to take the place of the late Anton Seidl.

One of the most conscientious and successful teachers of the violin in this city is B. Ebann, who, for nearly seventeen years, has conducted the New Music School, which he organized in the beginning with the famous instructor and violinist, Prof. S. E. Jacobsohn. Mr. Ebann is of a retiring and modest disposition, but his work is best appreciated in the progress and reputation of his pupils. One of these, young Max Karger, who continued his studies under Joachim, is not unknown to fame. The second students' concert of the season, given by Mr. Ebann on Friday evening, April 15, in Smith & Nixon Hall, was of genuine merit. Several of the students showed decided talent, and all were an evidence of careful, correct training. The program was as follows:

Trio, piano, violin and cello ..... Widor  
Emil Ebann, Miss Mabel Wells and Edwin Tietig.  
Romance and Valse, violin ..... Dancla  
Ralph Marimon.  
Sonate (second movement), piano and violin ..... Mozart  
Wanda and Eric Bacharach.  
Impromptu, piano ..... Lange  
Sara Greenebaum.  
Air Varie, violin ..... Dancla  
Louis Lehman.

Vocal—  
Dream ..... Bartlett  
The Song My Mother Sang ..... Bohm  
Miss Martha E. Seasongood.

Piano—  
Caprice ..... Mendelssohn  
Sonate in A (first movement) ..... Mozart  
Emil Ebann.

Concerto in G, violin ..... Viotti  
Eric Bacharach.

Valse Caprice, piano ..... Margaret Luhrman  
Cello solos—  
Meditation ..... Bach-Gounod  
Abendstern ..... Wagner-Kummer  
Edwin Tietig.

Prize Song, from Meistersinger ..... Wagner-Wilhelmj  
Miss Henrietta Orr.  
Thema and Variationen, piano ..... Schubert  
Lilly Groene.

Vocal—  
La uber Selig ..... Eckert  
Gavotte in Grey ..... De Koven  
Miss Martha E. Seasongood.

Eighth Concerto, violin ..... Spohr  
William Wrigley.

String orchestra and piano—  
Lied der Braut ..... Schumann-Ebann  
Impromptu ..... Schubert-Ebann  
Misses Estella Sachs, Henrietta Orr, Mabel Wells, Stella King, Ferd. Schulz, Wm. Wrigley, John Krummel, B. J. Steinfeldt, Eric Bacharach, Edwin Tietig, Louis Lehman, Ferd. Ebann, Henry Ebann, Emil Ebann.

\* \* \*

A students' recital of considerable interest was given on Thursday evening, April 14, in Smith & Nixon Hall, by the pupils of Mrs. Zilpha Barnes Wood. Mrs. Wood is a conscientious, zealous and able teacher, and her thoroughness was proved by the progress and success of both her vocal and instrumental pupils. Miss Minnie Belle Plaut has a soprano voice of fine quality, sympathetic and musical. She is acquiring the correct use of the voice and proved this in her numbers, "Damon," by Stange; "Ritournelle," by Chaminade, and "The Maids of Cadiz."



FANNIE - - - - -

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Miss Inez Montfort, too, has a good voice—a high soprano, and she showed her development in two numbers by Foerster and "One Spring Morning," by Nevin. Miss Lida Johnson has a promising contralto voice, and sang Schubert's "The Shepherd's Lament." Among the pianists Miss Marguerite Le Voy is worthy of special mention. She has execution and temperament. Her numbers were: "Le Torrent," by Lacombe; "Song Without Words," by Mendelssohn, and waltz in E flat, by Chopin. Charles Maggini is also talented; he played the sonata in E flat, by Hayden.

The eleventh concert, by the Ladies' Musical Club, this afternoon in College Hall, Charles W. Dodd, chairman, was a creditable affair, and presented an attractive miscellaneous program.

J. A. HOMAN.

#### Teetzel's March.

"The King's March," by H. L. Teetzel, was admirably given in Turner Hall on Sunday morning. It is a dashing and brilliant composition, scored for full orchestra, and held its own with the other numbers of the program, such as the "Freischütz" overture and the ballet music by Rubinstein. Milwaukee can score another great work for her carnival.—Milwaukee Exchange.

#### Four May Recitals by Pupils of Frederic Mariner.

In addition to his regular Thursday afternoon musicales Mr. Mariner will give four May recitals on the evenings of May 3, 10, 17, 24 at 8:30 o'clock.

These recitals will be played at the Virgil Piano School Recital Hall, 29 West Fifteenth street. Mr. Mariner's pupils will be assisted by Miss Ellen Fletcher, soprano; Miss Van Cleve, soprano, and L. Harry West, tenor. Programs and invitations may be secured by addressing Mr. Mariner, Virgil Piano School.

#### Robert Colston Young, a Pupil of Frederic Mariner.

Mr. Young, a talented pupil of Frederic Mariner, is engaged to play a piano recital at Springfield, Mass., April 30. He will also play a recital, demonstrating results from the Virgil method, on May 2, making use of both the piano and Virgil practice clavier in his illustrations of technical work.

These two recitals are given by Miss M. L. Boynton, exponent of Virgil work in Springfield, to still further interest her pupils in her work. Miss Boynton attended the last summer session of the Virgil School, having private lessons with Mr. Mariner, and has been most successful with her clavier work during the past season.

Mr. Young plays a recital at the Virgil School, 29 West Fifteenth street, New York, on the evening of May 24, the last of a series of May recitals given by Mr. Mariner.

#### Mrs. Hadden-Alexander Plays.

A pleasant affair was that of the West End Woman's Republican Association last Thursday afternoon, when a musical and literary program was performed. Those who took part were Mrs. Hadden-Alexander, the pianist; Miss Warrington, elocutionist; Miss Richmond, violin; Miss Rosenfeld, contralto; Miss Stephenson, elocutionist; Miss Kelly, harpist, and Miss Lillian Worthy, accompanist. Worthy of special mention are Mrs. Alexander's solos, polonaise by Rubinstein and then the "Hark, Hark the Lark," Schubert-Liszt, and Deuxième Mazourk, Godard.

The audience, composed of women, and therefore, as a rule, undemonstrative, were however heartily enthusiastic over the pianist's performance, the martial polonaise fitting in nicely with the events of this period and stirring the pulses. Mrs. Alexander's usual experience was but emphasized on this occasion; that is, while others are appreciated, she is the one who creates enthusiasm; this is nice for her, but hard for the others.



NEW YORK, April 18, 1898.

THE Manuscript Society's third public concert, ninth season, was given last week with these soloists: Miss Shannah Cummings, soprano; Miss Feilding Roselle, contralto; J. H. McKinley, tenor; Perry Averill, basso; special chorus of 200 voices and the Seidl Grand Orchestra. Smith N. Penfield, chairman music-committee. This was the program:

Orchestral, Prologue to the Passing of Arthur.  
Carl Busch (Kansas City)  
(Conducted by the composer.)  
Choral, Festival Jubilate Deo,  
Mrs. H. H. A. Beach (Boston)  
(Conducted by S. N. Penfield.)

Orchestral, Suite, Lorna Doone,  
Arthur Nevin (Pittsburg)  
Daybreak, Largo Sostenuto, Andante Pastorale.  
Stream, Allegro.  
Love Song, Andante.  
Ride of the Doones, Quasi Presto.  
(Conducted by the composer.)

Choral, Symphony, Niagara,  
George F. Bristow (New York)  
Part I—Orchestral.  
Part II—Vocal.  
Soloists, chorus, orchestra and organ.

The concert began promptly at 8.15 and lasted until ten minutes of 11. This is foolishness; too much of a good thing, indeed. Members of the chorus, in full view of the audience, strolled in and out, during the music, in a perfectly reprehensible fashion. The chorus was inadequate, insufficiently rehearsed, and this sums up the weak points of the performance. The wonder truly is that anyone can be gotten in this grasping multitude to attend rehearsals and sing for glory! However, they should behave.

Busch's Prologue was by far the best work of the evening; it was enthusiastically received. Mrs. Beach's difficult Jubilate began and ended well; there was a fugue which—well, never mind. \* \* \* Nevin's Suite is an interesting, refined work, the last movement especially; the orchestra found no inspiration in his beat, however, so it was but perfunctorily played. The same may be said of the last work, which reminded me of the phrase "Sweetness long drawn out," only with the sweetness omitted. In this the composer makes clever use of various ideas, but repeats and repeats to weariness; the symphony lasted one hour and a half. The soloists did nobly with unvocal parts, Miss Shannah Cummings especially winning enthusiastic applause—and a big bouquet of Jacks. But neither Bristow nor Nevin have any business with a baton; it was oh! so spiritless. Dr. Penfield and Mr. Busch—yes; they handle the stick with vigor, creating enthusiasm, begetting confidence. You have heard Wagner's criticism of a Meyerbeer opera? "But for the text and the music it would be very nice." So I felt after this concert; but for its length, and some of the conducting, it would have been very enjoyable.

Mme. Henrietta Beebe's song recital at the Waldorf last Wednesday was a great success in every way. The assisting artists were Tom Karl, tenor; David Mannes, violin; Mrs. C. A. Wilson, Mrs. George W. Boskowitz,

Miss Madeleine Mannes, Miss Frances Millet Hoyt, pianists, and the program was:

Intermède..... Chaminade  
Le Matin..... Chaminade  
Mrs. Boskowitz, Miss Hoyt. (Two pianos).  
Be My Love (Old English Aria)..... Fox  
Mme. Henrietta Beebe.  
Luna fedel..... Denza  
Serenata..... Tosti  
Tom Karl.  
Bouree, Adagio, Perpetuum mobile..... Ries  
From Suite, op. 34.  
David Mannes, Miss Madeleine Mannes.  
The Violet..... Mozart  
The Secret..... Goetz  
Mme. Henrietta Beebe.  
Before the Dawn..... Chadwick  
A Red, Red Rose..... Hastings  
Tom Karl.

The Promise of Life..... Cowen  
Mme. Henrietta Beebe.  
Adagio Pathétique..... Godard  
Hungarian Dance..... Brahms-Joachim  
David Mannes, Miss Madeleine Mannes.  
I've Been Roaming..... Horn  
Cherry Ripe..... Horn  
Blossoms..... Hatton  
Mme. Henrietta Beebe.

Waltzer (two pianos, eight hands)..... Hofmann  
Miss Mannes, Miss Hoyt, Mrs. Wilson, Mrs. Boskowitz.

Madame Beebe's singing was animated, full of color, and an example in diction and musical conception for all singers. Mannes repeated his Carnegie Lyceum successes in violin numbers heard there during the interesting Powers-Mannes recitals of this season, and the two piano works were a novelty, and went with fairly good ensemble.

One of Mr. Karl's most successful numbers was Frank S. Hastings' song, "A Red, Red Rose," which one sees on many programs nowadays. Karl is sure of making a hit in this, and no wonder, for it is not too long or too deep for the average audience, and it goes with such rhythmic swing that it is very taking. An audience of good size attended, a substantial recognition of Henrietta Beebe's hold on our people, and testimonial to her many excellencies as a woman and artist.

\* \* \*

A delightful morning musicale was given by Parson Price's pupils at his studio last Friday—11 to 1—at which all the friends were charmingly entertained, and exclaimed in Welch: "moes etc." (Encore!) The program was as follows:

The Day Is Done..... Balfe  
Hedge Roses..... Schubert  
Miss Stockwell (Welsh).  
Thus Saith the Lord..... Handel  
But Who May Abide..... Handel  
Mr. Childs (Welsh).  
Eurydice..... Gluck  
Miss Griggs.  
Si tu Savais..... Balfe  
Miss Perry.  
Sing Ye Praise..... Mendelssohn  
Mr. Fletcher.  
Priore..... Gounod  
Dr. Sands.  
The Rose of Love..... Parson Price  
The Name..... Parson Price  
Miss Hanselman.  
Readings..... Tennyson  
Miss Ellen Rowland (Welsh).  
The Young Rose..... Macpherson  
Dreams..... Strelzki  
Mr. Pearce, of the Empire Theatre Stock Company.  
The Rosebush..... Hasse  
Ar hyd y nos..... Cymreig  
Mrs. Thomas-Feeney (Welsh).  
Honor and Arms..... Handel  
Mr. Crabtree.  
Answer..... Robyn  
Miss Stockwell (Welsh).  
More Fair Is She..... Brewer  
Mr. Childs (Welsh).  
Finale, America.....  
By all present.

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few years, viz., Misses Stockwell, Griggs, Hanselman and Perry.

The Händel numbers were excellently sung, and indeed this is so of all. Mrs. Parson Price played the heavier numbers in her usual able way. The rooms were crowded.

\*\*\*

Abbie Clarkson Totten, the soprano, gave a concert the last day of last month at Stephen Merritt's, on West Twenty-third street. The singer was assisted by Clara L. Smith, solo pianist; Violet MacElveen, elocutionist; Chas. E. Gale, tenor; Carl Tollefson, violinist; Miss Lizzie Burgess, accompanist. She sang "Farewell, Marguerite," by Boardman, a couple of selected solos, and with Mr. Gale, Mihloth's "The Night." The piano solos by Miss Smith were these:

Kemenoi Ostrow.....Rubinstein  
Cradle Songs.....Kücken-Patteson  
Pasquinade.....Gottschalk  
Hungarian Rhapsodie, No. 12.....Liszt

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Katherine Bloodgood, contralto, and Mrs. A. R. Simons (Anita Rio), soprano, with Sumner Salter, organist and director, were associated in an Easter program of unusual interest, as follows:

I Heard a Great Voice.....Gerard F. Cobb  
Christ Our Passover.....P. A. Schneckner  
Lovely Appear (Redemption).....Gounod  
Alleluia!.....Sumner Salter

Three of these anthems are by American composers it will be observed, so you can see that friend Salter is doing his share toward making them known. This was at the Collegiate Church, West End avenue and Seventy-seventh street.

#### Success of a Zellman Pupil.

Miss Bertha Frobisher, daughter of the once well-known elocution teacher, Professor Frobisher, and the possessor of a fine contralto voice, was engaged to assist in the production of Gounod's "Redemption," which was given at one of the Brooklyn churches on Easter Sunday. She did the work allotted to her in artistic manner. Miss Frobisher holds the contralto solo position in a temple up town.

#### Marie Parcello.

On Friday evening last Miss Marie Parcello gave a musical in honor of Miss Martina Yznaga, of Washington. Miss Yznaga is a beautiful girl, a cousin of the Duchess of Manchester and a great social favorite.

The program was given by Mrs. Gavin High, mezzo soprano; Miss Marie Parcello, contralto; Francis Kennedy, tenor, and Edward Randall Peet, accompanist.

The guests were principally members of the Cuban colony, Miss Yznaga being a member of the well-known Cuban family, the Yznaga Del Valles.

#### Joseph B. Zellman.

Joseph B. Zellmann, basso, is a very busy man and one who is rapidly coming to the front. He is bass soloist at one of the up-town temples as well as vocal instructor at the Mollenhauer College of Music, besides holding a position as bass in the First Reformed Church of Brooklyn.

To show what he is capable of doing, April 7 being a church holiday he sang a long morning service, taught all the afternoon at the Mollenhauer College, sang an evening service, then on the same evening sang the "Crucifixion" at an uptown church, the brilliancy of his voice unimpaired and not showing fatigue. The next day (Friday) another morning service with a long aria as an offertory; on Saturday the regular Sabbath service, with a rehearsal at the Brooklyn church, followed on Sunday by the morning and evening services there. He received many congratulations for his work. It was thought that his voice should have given out, but it did not, owing to his excellent method of tone production, which is seen in all his own and his pupils' work.

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BERLIN HEADQUARTERS OF THE MUSICAL COURIER, 17 LINDEN ST., BERLIN, W., LINKSTRASSE 17, APRIL 2, 1908.  
MORE AMERICANS CONCERTIZE IN BERLIN—BERLIN PREMIERE OF AUGUST BUNGER'S MUSIC DRAMA "ODYSSEUS' RETURN."

THE invasion of Americans, not into Cuba, but into the more peaceful realms of the Berlin concert halls, continued during the past week. Arthur M. Abell, violinist; Miss Marguerite Melville, pianist and composer, or rather composer and pianist, for she excels in the former capacity, and Miss Louise Macpherson, vocalist, gave concerts, and Clarence Eddy, was announced do so. On account of the sudden, but I hope only temporary, indisposition of Miss Rose Ettinger, however, who is to assist at his concert, the great Chicago organist had to postpone the event until Friday, the 15th inst.

Our violin expert, Arthur M. Abell, after having played with great success in Liège and Weimar, made his Berlin debut at Saal Bechstein Saturday evening in the following difficult and comprehensive program:

Concert No. 1, G minor, op. 26.....Bruch  
Introduction and Rondo Capriccioso.....Saint-Saëns  
Sonata, for violin alone, in E.....Bach  
Romanza, E flat.....Rubinstein  
Spanish Dance.....Sarasate  
Polonaise, A major.....Wieniawski

In spite of very bad weather, he had a good house, and he was enthusiastically applauded and called out after several of his numbers. His best playing was in the Bach Sonata for violin solo, and of this his best number was the prelude, which extremely difficult work he took at a very fast tempo and carried it through without a break. The rondo capriccioso and the polonaise gave him opportunity to display his temperament, and the virtuosity side of his talent was exhibited when he played the slow movement of the concerto and the Rubinstein romanze with a large tone and deep expression. Mr. Abell showed no signs of nervousness; on the contrary, he appeared perfectly at home on the concert platform. On the whole, it was a successful concert, the musical value of which was greatly enhanced through the artistic and very pleasing piano accompaniments of the concert giver's talented and pretty young wife, Mrs. Clara Abell.

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An event of still greater musical importance, and one in which nearly the entire American colony, as far as it is interested in music, participated, was the first public appearance here in a concert of her own of Miss Marguerite Melville, the young New York composer and pianist. It is not so very long ago that the idea of a woman appearing as a composer was most generally laughed to scorn. Slowly but surely this inordinate prejudice is disappearing, and the world will have to acknowledge the fact that if a George Sand and an Elizabeth Browning and a George Eliott could work creatively in literature, there is no reason to suppose that nature had denied musical productiveness to woman.

Only last week Mlle. Chaminade gave conclusive evidence here of her individual, if small, talent in this direction, and now Miss Melville adduces further proofs to the

same effect. Her Lieder, as well as her G minor Sonata, for violin and piano, I have mentioned more enthusiastically when I heard them first at Mr. Boise's, her excellent teacher's home, than I did with the works of any other female composer I have so far encountered, and now after a public test I am of the same opinion still. I maintain that a young girl who can compose a song of the tender coyness of "Die Wasserrose," of the naive charm of "Einkehr" and of the graceful gayness of "Laut und traut" has the right to the title of a song writer, and more than the Lieder the slow movement of the Sonata proves Miss Melville's claims to one of the first places among the composers of her sex. This Adagio is as broad, original and beautiful in conception as any I have cognizance of that has been written by a modern composer of the male gender. I know that this is saying a great deal, but I put it down conscientiously and in all sincerity.

Of less importance than Miss Melville the composer is Miss Melville the pianist. She is thoroughly musical to her finger's tips, and hence her playing of such works as the slow movement from Brahms' F minor sonata and the "Fantasiestücke," op. 12, by Schumann, are highly enjoyable, exquisite in feeling and expression, but all too intimate. For a virtuoso this very slight, girlish young pianist has neither the technic nor the brilliancy, nor above all the physical power and endurance. I hate to make comparisons, but as I was asked so often that evening at the Singakademie and repeatedly since as to the superiority or rather difference between Miss Visanska and Miss Melville, I can only say that I consider the former pianistically far more talented than the latter, while from a purely musical viewpoint Miss Melville is much more gifted than Miss Visanska.

Mrs. Luisa Sobrino sang the Melville group of Lieder with a pure, reliable and very pleasing soprano voice and in a somewhat timid, but withal sympathetic style of delivery.

Herbert Butler, from Omaha, Neb., performed the violin part of the sonata in a technically and in point of intonation satisfying manner, but his tone is none of the best, and his playing generally lacks warmth and tenderness.

After the sonata the audience insisted upon an encore, which they received in the shape of the very beautiful little romanza for violin and piano, by Miss Melville, and then the concert giver, who had been first encored after the Schumann "Fantasiestücke," had to respond further to the demand for more piano solos.

Miss Melville played upon a superb Steinway concert grand, the like of which has rarely been heard at the Singakademie.

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To finish up with the Americans of the week I must mention last night's joint concert of Miss Louise Macpherson and Mme. Lily Lang, the former of whom is a young countrywoman of ours. Both ladies are pupils of the older Madame Landi, and as the mother of the excellent vocalist, Camille Landi, has taught these young women as well as her own daughter, all three showing the excellent effects of her training. I do not hesitate to say that Berlin has won one of those rare birds—a good singing teacher.

Neither Miss Macpherson nor Madame Lang has a very powerful organ; on the contrary, both voices are rather of the thin, and Madame Lang's almost of the sharp denomination. Still they are by no means unpleasant or unsympathetic voices. Miss Macpherson has a pure soprano voice of light calibre, and sings simply and unaffectedly. Her delivery of Elsa's balcony aria from "Lohengrin," as well as of a recitative and aria from Händel's "Allessandro" was flawless in intonation and thoroughly musical.

Better still I liked the singing of Madame Lang, who has a darker colored, but not what I call a real alto voice, commands a remarkably fluent vocal technic with a clear, good trill, and who phrases with delightfully natural musical



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taste Gluck's "Paride ed Elena" aria, as well as an arietta by Galuppi, and above all a perfectly charming serenade by Saint-Saëns gave the stately, tall young lady a chance for the favorable display of the above described qualities.

The voices of both young ladies blended well in a quaint little vocal duet, a barcarolle by Mlle. Chaminade.

At this concert I heard for the first time a new wonder-child named Wilhelm Backhaus, from Leipsic. The sturdy and healthy looking chap of twelve or thereabout played just as he looked, in straightforward, sound and honest style. There is nothing so remarkably precocious in his conception, as displayed in the B minor prelude and fugue, op. 35, of Mendelssohn, or Schubert's A flat impromptu and Weber's rondo brilliant in E flat, but his sure finger technic, good touch and healthy tone, as well as a very moderate but clean and effective use of the pedal, are quite wonderful in one so young, and promise well for the lad's future.

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Although one might reasonably debate about the necessity, or even advisability, of the creating of a Hugo Wolf Society, the fact remains that there is one in existence in Berlin and it gave another conclusive proof of its frail life through a concert at the Singakademie, at which the following Hugo Wolf program was offered:

|   |                 |
|---|-----------------|
| Wohl denk' ich oft.....                 | Michael Angelo  |
| Anakreons Grab.....                     | Goethe          |
| Kophtisches Lied I.....                 | Goethe          |
| Kophtisches Lied II.....                | Goethe          |
| Herr Eugen Gura.                        |                 |
| Nachtrauer.....                         | Eichendorff     |
| In der Frühe.....                       | Mörike          |
| Die Geister am Mummelsee.....           | Mörike          |
| Weylas Gesang.....                      | Mörike          |
| Mausfallensprüchlein.....               | Mörike          |
| Fraulein Hertha Ritter.                 |                 |
| Italienisches Liederbuch nach.....      | Paul Heyse      |
| Nun lass' uns Frieden schliessen.       |                 |
| Wir haben beide lange Zeit geschwiegen. |                 |
| Benedict die sel'ge Mutter.             |                 |
| Und steht ihr früh am Morgen.           |                 |
| Sterb' ich, so hüllt in Blumen.         |                 |
| Schon streckt' ich aus.                 |                 |
| Herr Eugen Gura.                        |                 |
| Spanisches Liederbuch nach.....         | Geibel u. Heyse |
| Alle gingen, Herz, zur Ruh'.            |                 |
| Sie blasen zum Abmarsch.                |                 |
| Bedeckt mich mit Blumen.                |                 |
| In dem Schatten meiner Locken.          |                 |
| Wer that deinem Füsslein weh?           |                 |
| Fraulein Hertha Ritter.                 |                 |
| Um Mitternacht.....                     | Mörike          |
| Fussreise.....                          | Mörike          |
| Auf einer Wanderung.....                | Mörike          |
| Begegnung.....                          | Mörike          |
| Bitterolf im Lager vor Akkon.....       | Scheffel        |
| Herr Eugen Gura.                        |                 |

I print the program in full, as many of the lieder of Wolf are probably not yet known even by their title in the United States. Here, however, the most talented as well as the most eccentric of the modern dramatic song-writers is fast making his way to the fore, and hence I think a Hugo Wolf Society is not what is most needed in this world. Luckily, the composer, who some time ago was reported as hopelessly insane, is rapidly regaining his mental powers, and if he will not again have to suffer from the effects of overwork and those caused by hunger and want, as he did in his younger days, then the world may hope to see yet many valuable and original songs from his fertile pen. Wolf, in his desire to be dramatically intense and true, goes furthest in the declamatory style of song writing, in which such composers as Weingartner, Strauss, and lately also our friend Ansgore, Arnold Mendelssohn and a few lesser lights, such as Nodnagel and Buck, are following. They do not write lieder in the Schubert, Schumann, Franz and Brahms accepted form and contents, but they write Gesänge, in the Wagnerian musico-

dramatic sense of setting the words to music. Hugo Wolf, as I said before, leads the way in this direction, but despite his undeniably great talent, his effort at being original and dramatic at all hazards often causes him to be abstruse and not infrequently bizarre. Whenever his melodic vein of invention gives out entirely, he tries to cover up the defect by means of extraordinary and frequently not very beautiful harmonization. Some of his harmonic effects, however, are as telling as they are novel. In the course of half an hour I counted just half a dozen of startlingly new progressions and harmonic combinations.

It is too bad that the concert was not better attended, and it is all the more surprising that this was so, as Eugen Gura, one of the greatest of Vortragsmeister, nearly always draws a great crowd.

Miss Ritter, whom I had never heard before, is also a remarkably fine mistress of the art of delivery and phrasing, but her voice is not one of the best or most responsive sort.

Perfectly admirable was the subtle and thoroughly musical accompaniment of Paul Mueller, and I can assure you that some of the Wolf Lieder are as difficult in accompaniment as if the piano part were written for a virtuoso.

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It is with a feeling of dissatisfaction and even discomfort that I undertake to report about the Berlin premiere of August Bungert's music drama, "Odysseus' Return," which finally took place at the Royal Opera House on last Thursday night, the 31st ult., after a good many postponements. The success of the premiere was an undeniably great one, and yet it was not a genuine or a spontaneous one. It by no means reached the degree of fever heat, which was perceptible at Dresden, and I am already inclined to predict that the work will not hold the audiences here half as many times as it has already done and continues to do those of the Saxonian capital. All this in spite of the fact that Bungert's work has been brought out here in absolutely matchless style, that the cast is throughout a very fine one, and satisfies, as he personally told me, the composer, and that the mise-en-scène is one of the best and richest that could be seen anywhere.

What makes me predict a comparatively quick failure of "Odysseus' Return" despite its great and undeniable Dresden success and the enthusiastic reception of the music-drama at the Berlin premiere, is the fact that to my mind Bungert and his work have been greatly overrated. It hurts me to have to write this, for the composer is a personal friend of mine, but I don't want to put myself on record as a Bungert admirer when in reality I feel convinced that he has not reached and never can reach the aim, an excessively high one it must be acknowledged, which he has set for himself. This is nothing less than to treat in a musico-dramatic manner the most tremendous poetical product of the ancient world, the immortal double epos left us by Homer. He wants to bring upon the operatic stage the heroes of the "Iliad" and of the "Odyssey" in a cycle of seven operas. A Bungert Festspielhaus is to be built at Godesberg, near Bonn, on the Rhine, and there the cycle is to be given on seven consecutive days. You see, the plan is a gigantic one, and Bungert, who has been at work upon its perfection for now nearly fifteen years, is enthusiastic enough to carry it through. He has enough friends and rich admirers to secure the undertaking in a financial way, and I know that the fund of one million and a half marks, which is the estimated cost of the new building and outfit, is already at his disposal.

In view of all this you can easily comprehend that it is with some trepidation that I venture upon a general denial of the rights of Bungert for such an undertaking, but it gives me comfort to see that most of the serious

critics of the Berlin papers of importance are of my opinion. I have before me the criticisms of Dr. Karl Krebs, of the *Vossische Zeitung*; of Dr. Leopold Schmidt, of the *Berliner Tageblatt*, and Dr. R. Fiege, of the *Norddeutsche Allgemeine Zeitung*, and these three notable critics go in their condemnation of Bungert's music drama still further and are more vehemently severe than I am inclined to do. The fact of the matter is that Bungert has hit upon a fundamentally big idea, but he has neither the poetical nor the musical powers to carry it to an adequate execution. It would have taken a Richard Wagner to do that; but of him Bungert has very little, excepting an eye to what is theatrically effective. To this latter quality, and only to this one, I can ascribe the drawing powers of "Odysseus' Return," which brings upon the stage those persons and in such situations as we have learned to like them when reading grand old Homer. Gladly the mind remembers what took so severe study to translate, and boyish reminiscences are called up as scene after scene shows us Odysseus' return to Ithaca; the saving of his son Telemachus from death sworn him by the wooers of his mother, Penelopeia; the latter's faithful wait for her husband and finally the killing of the wooers. If Bungert had only half as much poetic gift as he has theatrical instinct, and even if his musical talent were equal to his poetic endowment, there would be hope for the success of his great cycle "The Homeric World;" as it is, I can only predict that it will prove a big failure and that the Bungert theatre at Godesberg will not prove a second Bayreuth Richard Wagner theatre.

As the name of Richard Wagner has been mentioned so frequently in connection with this Bungert cycle, I want to protest, first, most strenuously against doing the latter the honor of such a comparison. The poetry of Bungert is very verbose, but the words he uses are frequently of the most commonplace and even low sort. What a classic in comparison to Bungert's treatment of the eleven final parts of the *Odyssey*, which form the contents of the work under notice, is Voss' German translation of the same. Truly here Bungert would have done wiser to cling more closely to this fine model, and as for Bungert's music being comparable in any way, shape or manner to that of Wagner, the idea is really too ridiculous. I found nothing pregnant in his Leitmotives, no power in his attempts at dramatic expression, and even his orchestration, a thing without which a modern composer cannot be imagined, is ineffective and unskillful. In a very few instances Bungert the Lieder composer comes to the assistance of Bungert the operatic composer, by lending him a lyric idea; but even these are few and far between, and so much after the Victor Nessler pattern that the Hamburg caustic critic, Dr. Pfohl, has wittily christened Bungert's "Odysseus" "The Trumpeter of Ithaca."

I leave the work to tell you about the performance. It was an excellent one. The new conductor, Herr Schalk, from Prague, seems to be a good and reliable routine man, for he kept orchestra and chorus in the difficult ensembles and all the rest well together. The two principal parts were admirably taken by Baptiste Hoffmann, in the title role, and by Frau Goetze as Penelopeia. She looked bewitchingly handsome and yet not too young, and she sang exceedingly well, although portions of the third act, with an occasional high A and G sharp, are too far above the range of her voice. The part of Telemachus is in old opera style, written for a soprano voice, and Frä. Rothauer filled the bill to perfection. Historically excellent was Herr Philipp in the part of Hyperion, a wooer of Penelopeia and a friend of her son, who does not occur in Homer, but was invented by Bungert. All the remainder of the very extensive cast was really first class, and although in the persons of Herr Scheidemann and Frau Wittich Dresden has two exceptionally fine artists,



I don't believe that the performance as a whole is better there than the one at the Berlin Royal Opera House.

Wilhelm Kienzl's new opera, "Don Quixote," which was to have been the next novelty at the Royal Opera, is postponed until October next, as Herr Bulsz, who will create the title part, has been ill too long. Lieban will sing Sancho Panza and Dr. Muck will conduct.

At the summer opera in the Goethe or Theater des Westens Director Morwitz promises besides Jarno's opera "Die schwarze Kaschka," as second novelty a three act lyric opera, "Pergolese," by Pierantonio Tasca, the composer of "Santa Lucia."

Among past week's callers at the Berlin office of THE MUSICAL COURIER was Mrs. Anna Davidson and Miss Beatrice M. Davidson, of New York; Mrs. Herbert Butler, vocalist, from Omaha, Neb.; Mrs. Esperanza Kisch, pianist, from London; Mrs. Waterman and Miss Stella Waterman, from New York, the young lady being a piano and likewise a vocal student, possessed of a small but pure and musical soprano voice, and Herr B. Breuer, president of the Berlin Philharmonic Orchestra. O. F.

### Sousa's "Trooping of the Colors."

SOUSA and his band are becoming identified in the American mind with expressions of patriotism. Certainly none have better given voice to public sentiment on important occasions. Sousa has the knack of writing popular patriotic music, and his band has the knack of playing it so as to set the warm blood stirring. One of Sousa's latest successes in the way of entertainment is "The Trooping of the Colors," in which military and marine forces march upon the stage and inspiring songs are sung. The tour embraces important Western cities, and then, after Buffalo, Rochester, Baltimore, Washington, Philadelphia, reaches New York May 15, when one concert will be given at the Metropolitan Opera House.

Miss Ada May Benziger, the contralto, formerly of Boston, but now in New York, is engaged for the whole tour of fifty-two concerts. Her success in Pittsburgh, as well as the effect of Sousa's patriotic spectacle upon the musical public, is described in the Pittsburgh papers as something long to be remembered.

### Georg Liebling.

The *Pall Mall Gazette*, the leading evening paper of the greatest metropolis of the world, in speaking of Georg Liebling's playing, said recently:

This player, indeed, has a fine technic and a considerable mastery over the objective complications of piano interpretation. His playing of Beethoven is excellent in those moments where his intelligence and sentiment are suddenly fired by the music. The chief feature of the concert was the composition of the pianist himself, who played six more or less short pieces of his own, as well as an ambitious Concerto in A major for piano and orchestra marked op. 22. He also took the solo instrument in Liszt's Concerto in E flat for piano and orchestra. Once again Herr Liebling persuaded us of his strength, his energy and his resolution. Donner himself could scarcely be credited with so mighty a power wherewith to swing his hammer. When this pianist plays, let us say, a fortissimo passage in double octaves he is altogether irresistible; the sound thereof flies out like sparks from a blacksmith's anvil.

### Æolian Concert.

The Æolian Company gave an interesting recital on Saturday afternoon in their hall on Twenty-third street, when Flavie Van den Hende, cellist, was the soloist. She played a Concerto-Serenade and Tarantelle, by Lindner, and for her second number "Sous la feuille," Thome, and "Papillon," Popper, being accompanied by an Æolian grand.

Other numbers of the program were played on an Æolian grand, an Æriol piano and an Orchestrelle.

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### Music in Baltimore.

BALTIMORE, April 16, 1896.

OTTO W. SIMON has given additional proof of his ability as a choral director and vocal instructor, in the success attending the recent concert of public school children under his immediate direction. The avoiding of the abuses of the voice and general methods of singing seem to have claimed Mr. Simon's attention, and he is, as a result, realizing results that should be highly gratifying to him. Miss Asherfeld and Natorp Blumenfeld assisted at this concert, and fully merited the generous applause they received.

As indicated in my telegram following Richard Burmeister's recital at Music Hall, March 28, this distinguished pianist scored an unqualified artistic success.

The program embraced compositions that were familiar to the usual concert attendant, and was one calculated to tax the resources of an artist. Mr. Burmeister's change to New York has given him greater opportunities for practice, in that he is devoting more time to concert work than his duties in this city permitted; and this was evident in his playing of the very exacting program rendered at this concert, and especially so in the Schumann, Schubert and Chopin compositions.

Ethelbert Nevin made his first bow to a Baltimore audience Tuesday evening, March 29, at Lehman's Hall, assisted by Dr. B. Merrill Hopkinson. The program was devoted exclusively to piano and vocal compositions of Mr. Nevin, and confirmed the impression I had heretofore formed, that it is as a song writer that Mr. Nevin appears to greater advantage. Mr. Nevin was fortunate in the selection of the interpreter of his songs, for I have never heard Dr. Hopkinson to greater advantage; for it must be borne in mind that the program was one taxing the versatility of a singer, the doctor being fully equal to the occasion.

The Baltimore Symphony Orchestra gave its last concert of the season on the 14th inst. There was a much (improved attendance, and the work of the orchestra) shows steady improvement, thanks to Mr. Jungnickel for the good work accomplished. An article appeared in the *Evening News*, some days since, signed "XXX," and I have been asked if I was the author of it. I take this method of informing the Baltimore public that I am not the author. The entire spirit of the communication is in direct conflict with what I have been contending for in these columns ever since I have been representing THE MUSICAL COURIER. The article referred to appears to me as emanating from one of the subscribers to the guarantee fund of some of the several enterprises of the season, and the subscribers had to make good the shortage. I can very well realize that it is not a specially gratifying sensation to be supplying funds for the entertainment of the general public, but that is scarcely a sufficient reason for appearing in print and endeavoring to discountenance all further efforts at maintaining or organizing a permanent orchestra. As the representative of THE MUSICAL COURIER I stand ready to support every effort toward securing an improved orchestra, whoever the director may be, if he is competent.

Miss Lentbecker, a niece of the well-known double-bass player, Chris. Lentbecker, made her debut as a concert singer at Lehman's Hall, on March 25, before a large number of her friends and well wishers. Miss Lentbecker is the possessor of high soprano, and sang such difficult numbers as the aria from "Judas Maccabeus" and "Proch's Variations" with commendable ease and skill. Miss Lentbecker gives every promise of a successful career, and I predict a brilliant future for her.

I wired you this morning of the great ovation Josef Hofmann received last night at the Music Hall. Not since Gerster's triumph have I seen such enthusiasm as the audience exhibited last night, after the performance of the "Tannhäuser" overture. And it was a deserved

tribute to the most remarkable performance of its kind that I have yet heard. I thought it impossible for any pianist to produce the effects Josef Hofmann accomplished, but he seemed to gain in breadth, vigor and power until he reached a climax that I thought impossible with the piano as the instrument. The following was the program:

Sonata, E flat major, op. 31, No. 2.....Beethoven  
In the Night.....Schumann  
Fable.....Schumann  
Marche Hongroise.....Schubert-Liszt  
Fantaisie.....Chopin  
Nocturne.....Chopin  
Scherzo, B minor.....Chopin  
Melodie, B major.....Rubinstein  
Scherzo à Capriccio.....Mendelssohn  
Serenade, Slave.....J. Hofmann  
Rhapsodie Espanola.....Liszt

This was the program as announced. The sonata played was op. 31, No. 3, not No. 2, and the "Tannhäuser" overture was substituted for the Rhapsodie Espanola. The Chopin numbers were somewhat disappointing, after the masterly performance of the sonata, the most finished performance of the evening. Hofmann has fully verified the praises that have preceded him as one of the great pianists of the day. The Steinway grand used at this concert was the finest toned instrument used this season.

Mr. Heimendahl has tendered his resignation as director of the Germania Maennerchor.

B. Courlaender, for many years at the head of the piano department at the Peabody Conservatory, died last Tuesday. Mr. Courlaender was among the best known of Baltimore's musicians, and in his prime was the leading pianist of the city. Among his many pupils are some of our present most accomplished pianists, who bear testimony to his qualifications as a musician and his ability as an instructor. Mr. Courlaender was connected with the Peabody Conservatory from its organization. X. X.

### Klein's Appointment.

Bruno Oscar Klein, formerly organist of St. Francis Xavier's Church, has been selected again on a five years' contract.

### Adele Laels Baldwin in Boston.

Adèle Laels Baldwin sang the alto part in the "Redemption" in Boston in April 10, with the Handel and Haydn Society, and met with great success. The following are a few press comments:

Mrs. Baldwin has an exceedingly warm and appealing contralto, and sings remarkably well. Her singing last evening was steadily effective.—Boston Evening Transcript.

Mrs. Baldwin sang admirably.—Boston Post.

Mrs. Baldwin's voice is a warm and searching contralto, and her singing is tasteful, intelligent and interesting. She performed her task in a wholly admirable manner, and made a very favorable impression.—Boston Herald.

### Broad Street Conservatory.

At the Broad Street Conservatory of Music Miss Florence Dale, pupil of Gilbert Reynolds Combs director, gave a piano recital in the concert hall of that well-known institution at 1331 South Broad street, Philadelphia. Miss Dale played the following difficult program most creditably, her touch being musical and her interpretation artistic:

Prelude and Fugue in G.....Bach  
Sonata, op. 31, No. 3.....Beethoven  
Duet, Song Without Words.....Mendelssohn  
Faschingschwank aus Wein, op. 26.....Schumann  
Etude, op. 25, No. 7.....Chopin  
Impromptu, op. 36.....Chopin  
Ballade, op. 38.....Chopin  
Scherzo, op. 31.....Chopin  
Tarantelle, op. 13, No. 1.....Nicode  
Quartet, piano and strings, op. 16.....Beethoven

In the closing number Miss Dale was assisted by Leon Arkless, John De Angeli and Mr. Combs.

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**Asger Hamerik Resigns!**

HAROLD RANDOLPH SELECTED AS HIS SUCCESSOR AT THE PEABODY CONSERVATORY OF MUSIC.

BALTIMORE, April 17, 1898.

**H**AROLD RANDOLPH has been appointed Director of the Peabody Conservatory of Music.

This announcement was made Saturday morning by the daily press, and caused no small amount of talk in music circles, and the general consensus of opinion is that a change had become necessary, and that the management had acted wisely in electing Mr. Randolph to succeed Mr. Hamerik.

That a change was being contemplated at all was somewhat of a surprise to Mr. Hamerik's friends, who have all along contended that it was the narrow policy of the board of trustees that prevented Mr. Hamerik from broadening and developing the possibilities of the well endowed institution. THE MUSICAL COURIER has consistently maintained that the difficulty lay with the director, an admirable musician, of vast musical erudition, but lacking in practical organization and management, and from a published interview in the Baltimore News yesterday afternoon with one of the committee, THE COURIER's contention has been justified.

Mr. Randolph will assume charge June 1, but in the meantime will go to Boston and New York at once to examine into the workings of the great conservatories, with a view to bringing the Peabody up to date, and will, the latter part of May, go to Europe to further equip himself for the new duties he is about to assume. Mr. Randolph informs me that it is, as a matter of course, too soon to enter into any sort of detail as yet as to any plans that may be formulated with the view of carrying out needed reforms.

Mr. Randolph's career as the head of the Peabody Conservatory will be watched with interest. As a pianist and organist he ranks as the head of the profession in this city, and his general qualifications as a musician are equally as well known and conceded. As the head of the Conservatory he will naturally take charge of the orchestral concerts that will be resumed, and as a director of an orchestra Mr. Randolph will appear in a new role.

Mr. Randolph received his musical education in this city, and his appointment to this important position offers him an opportunity rarely accorded an American musician, but is thoroughly in line with the policy THE MUSICAL COURIER has for years advocated—Americans for American positions.

Mr. Randolph is keenly alive to the possibilities of his new position. I hope that Baltimore will show its appreciation of a Baltimorean's recognition, and accord him that support without which success in any undertaking cannot be assured or obtained. X. X.

**Later.**

(BY WIRE.)

Hamerik's intentions not definitely known. He will make his usual summer trip to Denmark, but whether he will remain abroad is not known.

The impression prevails that he will accept some position abroad that now awaits his acceptance. He was asked to resign from the Peabody; it was not a case of voluntary go. X. X.

**Harold Elgas.**

Master Harold Elgas, soprano soloist of the Church of the Incarnation, will give a song recital in Chickering Hall on the evening of April 21. He will be assisted by Dora Valesca Becker, violinist; Victor Beigel, pianist, and Frank G. Dossert, musical director.

Master Elgas is a pupil of Frank G. Dossert, under whose management he has made his public appearances. Mr. Dossert has every reason to be proud of the boy's singing, which is full of musical feeling and intelligence.

**"Billee Taylor" and "Pagliacci."**

**T**HREE weeks ago the American Opera Company was obliged to continue the "Mikado" for another week because of its success, and now comes a second week of "Billee Taylor" and "I Pagliacci." The double bill was received with open arms last week, and the prospects are for big houses until Saturday.

The careful staging and artistic conception with which the company presents its versatile repertory has been commented on since the opening week, and at the close the venture will go down as one of the most appreciated and successful of its kind in this city.

Next week "Carmen" will be presented.

EDITH MASON.

Edith Mason was born on Governor's Island, N. Y. Neither her father nor mother had stage experience. She is a niece of Colonel Watterson, editor of the Louisville Courier-Journal. Her father was Lieut. Chas. E. Moore,



EDITH MASON IN GIROFLE-GIROFLA.

of the United States Army, who was stationed on Governor's Island when his daughter was born. She studied under Madame Murio-Celli and Frau Pappenheim in New York. Her first professional engagement was with the Patrick Gilmore Concert Company. Under Mr. Gilmore's management she traveled through the South and remained with his company for the seasons of 1889 and 1890. In the latter year she sang with Anton Seidl at Brighton Beach, later joining the Jules Grau Opera Company, with which she remained for four years as prima donna, holding that position until she came to the Castle Square Company, July 22, 1895, singing a year with that organization in Boston and two years in Philadelphia. She makes her first appearance with that company in New York on Monday next as Michaela in "Carmen."

Miss Mason's voice is high soprano, and she has a repertory of over sixty operas, ranging from Elsa in "Lohengrin" to Serpolette in "Les Cloches de Corneville." Her favorite parts are Gilda in "Rigoletto," Leonora in "Il Trovatore" and Lady Harriet in "Martha." She is simple in manners and tastes, and prefers any kind of peasant costume to the most elaborate stage dress.

**Mrs. Knapp's Final Musicale.**

**T**HE following program was given at Mrs. Joseph F. Knapp's final evening of music at the Savoy, on Tuesday evening of last week:

|   |   |
|---|---|
| Concert Etude, F sharp.....                         | Kuhe                                      |
| Gavotte, G minor.....                               | Bach                                      |
| Ergebung.....                                       | Harry Arnold.                             |
| Meine Königin.....                                  | Von Fielitz                               |
| Der Tod, das ist die Kühle Nacht.....               | Brahms                                    |
| Meine Liebe ist Grün.....                           | Brahms                                    |
| Waldeggespräch.....                                 | Schumann                                  |
| Queen of the Earth.....                             | Miss Grace Preston.                       |
| Legende.....  | Dr. William Owens.                        |
| Where'er You Walk.....                              | Eugene Nowland.                           |
| Am Strande.....                                     | Händel                                    |
| Aus Deinen Augen Fliessen Meine Lieder.....         | Ries                                      |
| Das Veilchen.....                                   | Ries                                      |
| Open the Gates of the Temple (organ accompaniment), | Mrs. Joseph F. Knapp                      |
| The Gray Head.....                                  | Miss E. Grace Updegraff.                  |
| Happiest Heart.....                                 | Schubert                                  |
| Love Me or Not.....                                 | Percy Rector Stephens.                    |
| The Devoted Apple.....                              | Secchi                                    |
| Willie.....   | Miss Preston.                             |
| All for You.....                                    | Roeckel                                   |
| Fantaisie Caprice, op. 77.....                      | Oslet                                     |
| Etude, Ave Maria.....                               | Updegraff                                 |
| Spring Song.....                                    | Miss Updegraff.                           |
| Faded Wreath.....                                   | Loeschhorn                                |
|   | Henselt                                   |
|   | Mr. Arnold.                               |
|   | Gilchrist                                 |
|   | Stephenson                                |
|   | Miss Updegraff, Dr. Owens and Mr. Powers. |

It seemed as though the artists must have arranged that this delightful series of musicals should end in a blaze of glory, for never did they sing as on this occasion. Francis Fischer Powers, who arranged most of the program, deserves almost as much praise for his direction as he does for his singing at this final musicale. He was simply superb, and his singing of "An Easter Greeting," from Adam's "Cantique," with piano and organ, caused those present to throw convention to the winds and to shout out lusty and enthusiastic bravos! Miss Grace Updegraff, who studies with Mr. Powers, has an exquisite mezzo-soprano voice, and as she sings with uncommon intelligence and is of most attractive personality, one will hardly wonder that her success was most pronounced. Mr. Powers was visibly proud of the furor his pupil created. Miss Grace Preston sang her selections with true artistic finish, and Dr. William Owens, who has just returned to America fresh from his studies with Shakespeare, in London, possesses a tenor voice which will compare with the best. His singing left nothing to be desired. Herbert Miller and Percy Stephens both sustained their reputations, which is all that need be said, as they are of the best, and Harry Arnold's piano playing won for him most flattering appreciation. Last, but by no means least, is Eugene Nowland, a violinist who we believe is still in his teens. He is coming rapidly to the fore, and the praise bestowed upon him is not of the extravagant kind, as his playing certainly shows elements of genius. Let us not forget the overworked, but ever affable, accompanist, Horace Kinney. Brilliant, painstaking, and a jolly good fellow, Kinney is naturally one of the most popular of men. Another who assisted as accompanist at these affairs was F. W. Riesberg.

**Julie Wyman.**

At the last moment Mrs. Julie L. Wyman was asked to replace Mme. Anna Arnand at Mr. Holt's musicale last Thursday. She sang eight songs of Nevin, the composer playing the accompaniments, and sang them all exquisitely. Mrs. Wyman gives lessons at the Sherwood, Sixth avenue and Fifty-seventh street.

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### Mills to Europe.

S. B. Mills, the pianist and piano teacher, many years a resident of this city, is to reside permanently in Wales, the country of his birth.

### Van Yorx.

The tenor Van Yorx seems to be more and more appreciated, not only when he sings in oratorio, but also in those special songs which display his versatility.

### Harlem Philharmonic.

The following is the program of the Harlem Philharmonic Society Musical on April 21:

Quintet ..... Klein  
Miss Montefiore, Messrs. Klein, Kaltenborn, Beyer-Hane, X. Reiter.

Piano Solos—  
Preludes ..... Chopin  
Pensie Poetique ..... Klein  
Northern Idyl ..... Klein  
Capricciette ..... Klein  
B. O. Klein.

Songs—  
Faithfulness ..... Brahms  
'Neath the Roses ..... Klein  
Mignon ..... Liszt  
Miss Montefiore.

American Dances ..... Klein  
Mr. and Mrs. Klein.

### Columbia College Vocal Recital.

The recital given at Columbia College on Tuesday by Mrs. Lyman Cooper, of Troy, and Francis Fischer Powers was a brilliant affair both socially and artistically. Mrs. Cooper (mezzo soprano) and Mr. Powers were both at their best, and the program which follows was vastly enjoyed by the collegians:

The Pine and the Palm ..... Wood  
Mrs. Jean Lyman Cooper, Francis Fischer Powers.  
Trennung ..... Ries  
Liebesglück ..... Spicker  
Murmuring Zephyrs ..... Jensen  
Mr. Powers.

My Heart at Thy Dear Voice (Samson-et Delila) ..... Saint-Saëns  
Mrs. Cooper.

Die Lorelei ..... Liszt  
Mr. Powers.

When ..... Thomas  
Oh! That We Two Were Maying ..... Henschel  
Mrs. Cooper, Mr. Powers.

Frühlingsnacht ..... Schumann  
Si j'étais Jardinier ..... Chaminade  
A Love Lullaby ..... Thomas  
Mrs. Cooper.

The Pigeon ..... Neil  
The Night Hath a Thousand Eyes ..... Smith  
Mr. Powers.

Dance Song (early English) ..... Händel  
A Widow Bird Sate Mourning ..... Lidgley  
Gavotte (Mignon) ..... Thomas  
Mrs. Cooper.

L'Addio ..... Donizetti  
Mrs. Cooper, Mr. Powers.

### Carl in Scranton.

Mr. Carl inaugurated a new organ in Scranton, Pa., last Thursday evening with signal success before a large and enthusiastic audience. This is the second inaugural which Mr. Carl has had in this enterprising city, and following are some of the press comments regarding his performance.

Last evening William C. Carl, the eminent organist, of New York city, opened the new Hook & Hastings organ before a large and fashionable audience. The music committee was very fortunate in securing the services of this brilliant organist for the occasion. He is an artist of world-wide fame, and has given recitals on the largest organs, both in this country and in European capitals. He is a favorite pupil of the matchless virtuoso Alexandre Guilman, and perhaps more than anyone else in America is like his master in his art. Mr. Carl's repertory is extensive, covering all schools, ancient and modern, and several of his selections given last evening were written especially for him. The opening number, a grand chorus in march movement, by Guilman, is dedicated to Mr. Carl, and a new composition. He played it from the manuscript, and the work is one of dignity and grandeur. Mr. Carl's playing is characterized by superb technique, brilliancy of style, clean and clear pedal execution, even in most difficult compositions, and with it all sympathy and poetry in his interpretations.—Scranton Republican, April 15, 1898.

William C. Carl, of New York, was the organist, and admirably sustained his reputation as a concert performer. His elaborate and varied program was given with such fine technique on both manuals and pedals, and well chosen registrations as to give genuine pleasure in every number. The committee in charge of the concert is worthy of much praise for the admirable way in which it was managed. The financial part was also a success, as at least \$2,000 ought to be realized from the large sale of subscription tickets.—Scranton Tribune.

In addition to the Scranton inaugural Mr. Carl filled three other engagements last week, and is extremely busy.

His fifty-fourth recital at the "Old First" Presbyterian Church, New York, will be given this week, Saturday, at 4 o'clock in the afternoon. Miss Mary H. Mansfield, soprano, and Luther Gail Allen, baritone, will assist.

### From the Lankow Studio.

T. P. Veron, the favorably known basso cantante and pupil of Mme. Anna Lankow, announces a concert for April 27, at the Waldorf-Astoria. The program is a very high-class one, and fine talent will assist him.

Another pupil of Madame Lankow, Señor Eladio Chao, made his debut with the Cantata Club of Brooklyn, director Albert Gérard-Thiers, last Tuesday night. The Brooklyn Eagle has the following to say about Señor Chao's singing:

The need of spirit was well met by a young bass, new to this public, Señor Eladio Chao, who has a rich and beautiful voice, and who sings with a fire and skill which ought to make him useful in opera.

He gave an aria from Verdi's "Don Carlos" as if he were accustomed to singing it on the stage; Molloy's spirited and effective "Punchinello," in which he realized the dramatic possibilities to the full, and an encore ballad.

### Some Scribner Publications.

The Stevenson Song Book, poems from "A Child's Garden of Verses," by Robert Louis Stevenson, with music by Bartlett, Hawley, Gilchrist, De Koven, Foote, Chadwick and Stanford, is an especially attractive volume, large octavo, \$2. It is a companion volume to the Field-De Koven Song Book (same style and price), containing Eugene Field's "Songs of Childhood," set to music by Gerrit Smith, C. B. Hawley, Edgar S. Kelley, Hubbard T. Smith, Clayton Johns Foote, Chadwick and Gilchrist. A great musical work is the "Champlin-Apthorp Cyclopedia of Music and Musicians," with more than 1,000 illustrations, in three volumes, \$15 net.

This work contains the following important features:  
A Full Biographical Dictionary of the musicians of all times and of all schools.

A Guide to Musical Literature, embracing works in all languages.

A Cyclopedia of the Great Musical Works, with reproduction in fac-simile of famous scores.

A Superb Collection of illustrations of all phases of the subject.

This cyclopedia found its claim to a high place in the literature of its art upon the character and comprehensiveness of the information which, through its texts and illustrations, it for the first time makes accessible; the new simplicity of its arrangement, and the bibliography, of a kind hitherto unattempted, through which it furnishes a key and guide to the whole literature of music.

It is not only a fuller biographical dictionary of musicians than any now existing, including prominent contemporaries, but it is as well a dictionary of works, and in a form in which the one is as immediately accessible as the other. The important operas, oratorios, symphonies, cantatas and other principal musical works are treated under their own names, in separate articles in which are given an accurate description of each, the date and place of composition and of first performance, its production in other countries, its publication and such other facts as make the account as nearly as possible exhaustive.

The biographical articles contain a greater number of portraits of prominent musicians, living and dead, than have ever before been published in any work. Many contemporary ones have been furnished by the composers themselves and are not obtainable elsewhere. In many of these articles also are fac-simile reproductions of scores by celebrated composers, and fac-similes of autograph signatures, together with views of birthplaces, monuments,

statues, &c. In the articles on operas and oratorios are given portraits of celebrated singers, many of them in costumes appropriate to their roles. Each volume also contains twelve full-page portraits of the most famous composers, etched by prominent artists, making in all thirty-six etchings.

### Madame De Vere in Montreal.

Madame De Vere's purity of voice and excellent vocal style, her dramatic power and tenderness of expression in delicate passages seem to have been most fully appreciated at the Montreal festival last week, where she sang in Berlioz's "Damnation of Faust" and in Gounod's "Romeo and Juliet." The press notices are enthusiastic, as may be seen from these following:

Mme. Clementine de Vere, as Marguerite, is too high in her profession to require extended notice. Her role was all the more difficult because unpretentious, and to those who knew the way she sang her part, infusing it with interest, was an earnest of her musical talents and womanly refinement. Her voice has gained much in richness since last heard here; she sings with clearness and truth and her tone is beautiful.—Montreal Daily Star, April 13, 1898.

Madame de Vere Sapio made an excellent Marguerite. She showed herself possessed of considerable dramatic timbre, and sung "The King of Thule" not only in excellent voice, but also with much tenderness and expression. Her other numbers were equally successful.—Herald, Montreal, April 13, 1898.

The performance of the Philharmonic was a worthy one in every respect, and in one respect superb; that was in the Juliet of Mme. Clementine de Vere, the soprano. It is not exaggerating to say that in their twenty-one years of existence they have had no artist to surpass her and few to equal her. Her interpretation of this role of Juliet was full of intense feeling, dramatic power and musical beauty. Her voice, of great range, purity and sweetness, has also a rich quality and something in its timbre that thrills the listener and commands admiration. The role afforded her every possibility to be versatile, the splendid form with which she sang the waltz song surprised every one, and showed how well under control her voice is, how flexible and how even. In this love scene she was serious, intense and dramatic, with a passion of emotion that was perfectly healthy and womanly, rising to all the climaxes with distinction and singing the less pretentious passages with care. She is a thorough musician and has a charming presence.—Daily Star, Montreal, April 14, 1898.

Mme. Clementine de Vere as Juliet.—She sang in a way that it would be impossible to overpraise. The feeling and purity of tone with which she went through her recitative, the impetuous vigor and passion which she flung into the more dramatic portions of her part, and the tenderness with which she gave the delicate Arietta Valse, in the first act, were all admirable. This waltz song was particularly effective. At the end, when Madame De Vere reached up and pulled her last high note right down from heaven, our Montreal audience forgot itself and grew absolutely enthusiastic for a moment. And there is nothing colder than a Montreal audience. The frozen Chilkoot thaws just about as easily. Juliet is to be congratulated on her accomplishment. She overcame the great difficulty which always obtains where an opera is presented without harmonious stage settings and without action.—Herald, Montreal, April 14, 1898.

The way in which the Arietta waltz was sung was simply a revelation. It was delightful, and Mlle. Sapio had to bow her acknowledgments time and time again.—Gazette, Montreal, April 14, 1898.

Mlle. De Vere scored a veritable ovation, alike for purity, strength and vibrancy of her voice, which responded to every shade of emotion, and the sense of artistic ease and grace with which she interpreted the part. It was seen at once that an artist, within the limitations of the concert platform, was realizing the concept of the composer, alike in delicacy, true feeling, and an execution which rose to every demand of the music, whether that expressed a brooding tenderness or a great passion, heedless of consequences.

The art of Mlle. De Vere was signally manifested in the Arietta waltz, which was given with such expression, delicacy of feeling, and the sense of loss and pain, conveyed in tones inimitable at once for tenderness and

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"ALBERTO JONAS made a very brilliant impression."—APTHORP in the Transcript.

"Mr. JONAS is a pianist of indisputable talent; his technique is frank, brilliant, individual, and above all elegant."—PHILIP HALE, in the Boston Journal.

"He was applauded with tremendous heartiness and recalled five times."—BEN WOLFF, in Boston Herald.

FREDERIC L. ABEL, 240 Woodward Ave., Detroit, Mich.



power, as to provoke the rapturous applause of the audience.—Montreal Daily Witness, April 14, 1898.

#### Mary Louise Clary.

Miss Mary Louise Clary has been engaged as a special attraction for the two days' closing festival of the Pennsylvania Chautauqua this summer.

#### Kathrin Hilke.

Miss Kathrin Hilke has been engaged as leading soprano for the May music festival in Holyoke, Mass., on May 25. She will appear in Händel's "Samson."

#### Martha Hofacker.

Another engagement of this soprano is with the Helvetia Männerchor for its fortieth anniversary, which will be celebrated Thursday evening, April 23, at the Lexington Assembly Rooms.

#### Mme. Eleanore Meredith.

Mme. Eleanore Meredith appeared with great success in Ottawa, Canada, last Monday in "Elijah," for the Ottawa Choral Society. She will go to Canada again next week for a two days' festival in Sherbrooke, Que.

#### Adele Lewing in New London.

Miss Adele Lewing received an enthusiastic reception from the audience in New London when she played there on March 31. She may always expect a warm welcome whenever she appears there again. Miss Lewing played before the Sorosis Club at the Hotel Savoy on April 19.

#### Charles A. Rice.

Charles A. Rice, the popular tenor, has been engaged for the music festival to be given this spring by the Mozart Club, of Pittsburgh, Pa. Mr. Rice will be heard in Haydn's "Creation" on May 19, and will also appear in some other concerts in the West at that time.

#### Hole Pupils' Quartet.

The quartet now singing in "The Moth and The Flame," at the Lyceum, was organized by J. Eldon Hole, from the pupils of his vocal class.

Mr. Hole is alive to the fact that it is to a teacher's interest to look out for his pupils' material advantage, and his many years' stage experience and numerous professional pupils enable him to take due advantage of opportunities of this kind.

#### Lillian Carlsmith.

The popular contralto, Miss Lillian Carlsmith, will be heard again by her many friends in Philadelphia on April 28, when she will appear in the final concert this season, of the Mendelssohn Club of that city.

Miss Carlsmith will sing again in New York city on the 29th, and at several festivals in May. Her withdrawal from the "Bride-Elect" company has enabled her to accept many engagements otherwise impossible.

#### Pupils of Richard Burmeister.

In Carnegie Lyceum Saturday evening, April 30, a concert will be given by Mr. Burmeister's pupils, which will present, besides various piano selections by the best modern composers, the Burmeister Concerto in D minor, second, third and fourth movements, played by Luther Conradi. The orchestral accompaniment of the concertos and Hungarian Fantasia will be played by a string quintet, and Mr. Burmeister at a second piano.

#### Sinsheimer Pupils' Concert.

An interesting program has been prepared for the concert by Bernard Sinsheimer's violin pupils, Friday evening, April 22, in Steinway Hall. Among other numbers will be concertos by Godard and Vieuxtemps, a romance by Beethoven and one by Svendsen, "Legende and Appassionata" Fantasia, by Wieniawski, and as opening and closing numbers, respectively, the "Lohengrin" "Vorspiel" and Mendelssohn's "Midsummer Night's Dream," arranged for eight violins.

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#### INFORMATION BUREAU.

##### MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Miss Ethie Clary,  
John Murphy,  
Miss Feilding Roselle,  
Rafael de Navarro,  
Miss Suto,  
Carl Busch,  
Madame Lamperti,  
Walter Hudson,  
Miss T. Caspar,  
Ferdinand Dulcken,  
Walter Cotton.

##### MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Dr. Floyd S. Muckey,  
Gordon Darlington Richards,  
Leon Marx,  
Mme. Marie Barna,  
J. J. Racer,  
Miss Lillian Butz,  
Mme. Sofia Scalchi,  
Maud Reese-Davies,  
Ffrangcon-Davies,  
Alice Verlet,  
Clarence De Vaux Royer,  
Mabel Taylor King,  
Genevra Johnstone-Bishop,  
Madame Yersin,  
Gordon Richards.

#### Hans Kronold's Concert.

OF genuine musical interest was the concert given by the violoncello virtuoso, Hans Kronold, at Chickering Hall, Tuesday evening, April 12. Even had the assisting artists been of less ability, Mr. Kronold himself would have amply made return for the small effort of attending one more in this season of nearly 300 concerts.

His unfailingly excellent technic was shown to a marked degree in the opening Grieg Sonata, played with the assistance of Max Liebling at the piano, and also in the Fischer Tarantelle and the Popper Polonaise; his tenderness of feeling and beautiful phrasing in the Berceuse and Widmung. A sympathetic, refined and dignified artist, Mr. Kronold wins new friends and admirers at every appearance.

The Chevalier del Papa maintained in his songs his excellent reputation, gained both abroad and here. The assisting artists were, besides Chevalier del Papa and Max Liebling, Miss Martha Miner, soprano, and Mr. Gwylm Miles, the well-known baritone. Arthur Freeman accompanied.

#### Georg Liebling and The "Morning Post."

THE Morning Post, which is the great social daily of London, in commenting upon the playing of Georg Liebling, speaks as follows:

At his recital yesterday he proved himself an excellent Beethoven player, his interpretation of the sonatas being marked by great intelligence and an avoidance of exaggeration. The "Pastorale," coming after the mighty "Appassionata," was rendered with clearness and precision. He possesses all the technical ability of the modern pianist and plays with a considerable amount of feeling. His Concerto is written in an effective manner, and contains a pleasing Andantino. Herr Liebling possesses great execution, power and feeling.

Yesterday afternoon Herr Liebling gave his eighth and last piano recital at the St. James' Hall, in the presence of a large and enthusiastic audience. On this occasion Herr Liebling had the co-operation of an efficient orchestra, ably conducted by Prof. Villiers Stanford. The program was mainly devoted to compositions by the concert giver, but also included Liszt's Concerto in E flat major, the solo part of which was played with great brilliancy by

Herr Liebling, who was loudly applauded at the close. The most important of Herr Liebling's compositions heard yesterday was his Concerto in A major, op. 22. An arrangement for two pianos of this work had already been given at a previous recital. From this it had, of course, only been possible to form an incomplete idea of the value of the Concerto. The first movement commences with a martial theme, to which the melodious second subject affords a happy contrast. It is effectively worked out, and abounds in showy passages for the solo instrument. The Andantino is very attractive, soft, delicate and refined, and the finale brings the work to a brilliant termination. The Concerto is altogether a composition of much interest, denoting imaginative qualities allied to considerable technical resource. Herr Liebling also performed a number of piano pieces from his pen, among which we preferred the "Suite à la Watteau," a set of four simple and delicately chiseled sketches in the olden style, and a Schumannesque Prelude. The Polonaise and Tarantella are show pieces. A difficult "Octave Study" pleased the audience greatly and had to be repeated.

#### Mary Louise Clary.

The recent successes of Miss Clary in Maine have been duplicated in New Brunswick, as may be seen from the following notices of her appearance in St. John:

The much anticipated musical events—the appearance of Mary Louise Clary and H. Evan Williams in concert—took place the beginning of the week, and it is pleasing to note that Manager Fred. G. Spencer's energy and enterprise have again met with success. On both Monday and Tuesday evenings the Opera House was crowded to overflowing, thus demonstrating the fact that whatever singers may come from time to time, these two great singers stand first in the estimation of St. John music lovers, and may always be relied upon to draw just such a large and fashionable audience whenever they come to this city. In regard to Clary, criticism upon her magnificent voice and method has already appeared in this column upon several occasions, and therefore repetition is unnecessary. A voice like hers is rare indeed, and there is no one to dispute her claim to the title of the finest contralto in America. Five times has she sung "The Lost Chord" in this city, but the enthusiasm and pleasure was just as great last Tuesday evening as when she first sang it here, and she was recalled four times to bow her acknowledgments to the audience. Her last number, "Hosanna," was a magnificent piece of work, and was the best thing that could have been selected as a finale to the great musical events.—St. John's Progress, March 19.

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VICTORY AHEAD.

THE New York *Sun* is not a yellow journal; it is black and white, which nowadays is equivalent to conservatism. Its telegrams must therefore be gauged as sober statements compared to the sensationally morbid and the morbidly sensational ebullitions of yellow journalism, and for such reason the following item from the paper is worthy of careful perusal:

CHICAGO, April 15.—James McIndoo, a South Chicago youth, volunteered his services to-day to fight for Cuba Libre and against Spain's tyranny. He is eighteen years old, stands 7 feet 1 inch high in his bare feet, and is said to be growing a half inch a month. He wears a No. 9 hat, No. 24 shoe, and has a chest measurement of 59 inches, a waist measurement of 45 inches and hips 51 inches. He weighs 310 pounds and eats only once a day.

Mr. McIndoo should be enrolled at once in the ranks of the infantry, for walking would be good for his health. When he reaches Cuba in June with the thermometer at 111 in the Fahrenheit shade, his health will be still better than now, and instead of growing at the rate of half an inch a month he will diminish somewhat in size, thus preventing a possible calamity.

This is not the only important telegram in the daily papers portending victory ahead; there are others. We read among them this item in a Richmond paper:

ROANOKE, Va., April 15.—Six boys of Miss Little's school last night formed a company to join Fitzhugh Lee's battalion of Virginia Diplomats, as they intend calling them, to fight the Spanish destroyers. The oldest is twelve years now and the youngest will be nine next autumn, but they have all the fighting vigor of Virginia in them.

The same paper states that business at Roanoke is entirely suspended and the merchants suffering much distress. A yellow journal publishes a telegram from Minneapolis with this exhilarating news:

Rev. Mr. Hunton, one of the leading members of the Minnesota branch of the Universal Christian Brotherhood Alliance for the Advancement of Universal Arbitration, in a sermon delivered the other day said: "What we want to do is to reject any proposition Spain makes. Even if our Naval Board of Inquiry reports that it cannot fix the blame upon Spain we must insist that Spain is the culprit, for she virtually compelled us to send the Maine to Havana Bay, and if she, through her conduct, had not compelled us to do so the Maine would not now be a wreck." Mr. Hunton is for war without one concession.

These sentiments show that victory is ahead for us, for the people are imbued with the proper spirit of war. But judging from the conduct of Congress the representatives of the people are not supporting the people in that sentiment. The United States Senate did not agree with the House of Representatives in its views on the Cuban situation, and while the latter branch of Congress does not propose to recognize the so-called present government of Cuba the Senate, under the leadership of Foraker of Ohio, proposes to recognize the insurgent government.

By this time we should have learned that the Spanish diplomats are exceedingly brainy and have kept us at arm's length. They have certainly manipulated the correspondence and telegrams with phraseology and double meaning that must be of exquisite gratification to every member of the Spanish cabinet and its representatives at all foreign courts, who are also adepts in a science we have not pursued here. According to latest accounts, Governor-General Blanco will send a large force of aids, newspaper men and Spanish officials forward to meet Gomez and other revolutionary representatives to discuss the armistice. Suppose these people, all foreigners to us so far as we are concerned, should come to terms discarding entirely our claims? Suppose the Spaniards should convince the rebels that the United States wants Cuba more than it wants Cuba Libre and that the resolution passed by the Senate actually binds no one; suppose then the Spaniards, being met, to some extent, by the Cuban revolutionists, should patch up a truce or agreement of some kind, what would our attitude then be?

It seems now as if this Spanish question has become the means of transplanting to Washington the ugly fight the Ohio Republicans have in their State organization. Mr. Foraker is merely fighting the Hanna-McKinley Republicans, and hence these resolutions passed to annoy the President in order to compel some kind of compromise in the local State fight. The silver Senators were readily secured as allies with the assistance of Mr. William Jennings Bryan, who was conveniently on the spot, and the Spanish question will therefore remain open another week at least, the whole country continuing to suffer from the painful strain of uncertainty because there are two wings of Republicans in Ohio fighting for offices and spoils.

The instinct of patriotism demands that the truth on this vital subject

should be printed. The daily papers, instead of giving space every day to many articles printed merely to be contradicted on the following day, should be honest with their readers and replace this sham patriotism, otherwise fraud, with honesty and real patriotism. Washington has become within a month a den of corruptionists, contractors emulating each other in attempts of all kinds to secure fat contracts and politicians sacrificing their country for petty, personal advantages, and now the whole scheme is exposed in the Foraker-Bryan compact, which has no bearing upon the Spanish question except such as is hypocritically maintained. We are acting like a set of school-boys or like an audience at a New York baseball contest, instead of earnestly settling this Spanish question one way or the other.

IN any war between the United States and Spain there can be, as far as ordinary intelligence can judge, only one result—victory for the United States. Whether the war will be an easy one, to be finished in one naval battle or one campaign, is another question.

In all their history the Spanish people have shown themselves able to make a dogged resistance in the face of inevitable defeat. This characteristic has displayed itself in all periods of their history. In this century it manifested itself in the desperate defense of Saragossa against the hosts of Napoleon, and 2,000 years before the same obstinate tenacity was evinced in the defense of Numantia against the legions of Rome. Of all the nations with which the conqueror of the world came into contact the Spaniards were the last to be "pacified." Not till the reign of Augustus was the Roman province of Hispania reduced to servitude. It was the last battle ground of the Pompeian party, and previously it had been the scene of two desperate insurrections under Sertorius and Viriathus. The Celtic tribes of Northern Italy and Gaul were subjugated in a few years, but from the day when Rome handed its ultimatum to Hannibal, "You must not cross the Ebro," down nearly to the present Christian era they were in revolt.

What is this race? Let us work backward. In about 700 A. D. Roderic, the Gothic king, was killed in battle against the race whom we call the Moors. In about five years the Moors held all Spain up to the Ebro. "Never," writes one historian, "was a conquest so speedy." Another says, "It seems as if Spain had not been conquered by the Arabs, but annexed to the Caliphate of Damascus." May we not say the Iberians recognized in the Moors their nearest kinsmen?

Let us go further back. Hundreds of years before, we may say, the dawn of history the Phœnicians had founded Tartessus, Carteia and other towns on the coast of Spain. When Carthage succeeded to the western dominions of the mother country she extended her settlement, took possession of the country, and there she raised from her Spanish subjects the armies that crossed the Alps, marched through the length and breadth of Italy, and overthrew and annihilated the Roman armies that were rash enough to meet them in the field.

The Celtiberian tribes must under this long continued influence of a purely Semitic people, a people who, as St. Augustine tells us, even in his day called themselves Canani, have been thoroughly Semitized. Hence their revolts against Rome; hence their acquiescence in the domination of the Moors.

What Semitic traits can be found in Spain?

The existence of the Mozarabic liturgy proves what a large proportion of the population even in the fifteenth century was utterly recognizable Moorish—that is, Semitic. The Spanish peasant is still marked by a dignity and stateliness of demeanor which has been compared to that of the Arab and his imperturbable dignity. Even Spanish cruelty may be Semitic. The bloody tortures of the bull fight, the flaming auto de fé, find no parallels elsewhere. It is, however, paralleled by the cruelties of Carthage. The desperate resistance of the race in sieges, of which mention has already been made, is paralleled also by the Semitic resistance when Tyre was besieged by Alexander and Jerusalem by Titus.

It would take too much time to go into details. It has often been said that Europe ends with the Pyrenees, and that Spain is a bit of Africa. If the country is so physically, the population seems no less so racially. May not the name Iberi mean those who have "crossed over"?







more effective ways. In the light of this analysis the socialistic demand for the limitation of competition is seen to be not merely absurd, but literally suicidal. Competition among employers is precisely this struggle for domination. The more intense it is, the better is the organization of industry, and the less intense becomes the struggle for existence among the employed.

In a brilliant generalization Mr. Mallock points out that all that Democracy contributes to social policy may be summed up in the word "demand," while those elements contributed by aristocracy may be classed under the word "supply." The mass of men determine what shall be produced, what form of government must be maintained, but only the great men determine how production can be carried on, or how government can be maintained. Hence the great man must not be ignored, nor must his efforts to win a controlling power be unfairly destroyed. To quote the analysis of the book by Professor Giddings:

"Great men, like small men, act from conscious motives; and chief among their motives is the desire for material rewards, and for the exercise of power. Mr. Mallock does not believe that society could command the services of great organizers if they were paid, as socialists propose, in 'the paper money of honor.' He argues with great force that if the opportunity to accumulate great fortunes should be destroyed, the perfect organization of industry would be destroyed also. He argues further that education should not provide for the development of all the gifts of each individual, or provide the same intellectual opportunities for all. Many individuals, he truly says, have natural aptitudes that should be suppressed rather than cultivated; and if human happiness is an end to be desired, education, instead of providing the same training for all, should provide for each the training that will best fit him for the sort of life which his natural ability will enable him to live."

It is no place here to discuss Mr. Mallock's facts or logic, but his book is a most important contribution to social theories.

The exquisite little volume just issued by Thomas S. Mosher, of Portland, Me., is "In Praise of Omar," an address delivered before the Omar Khayyam Club of London by the Hon. John Hay, American Minister to England. This address, which is considered one of the little masterpieces of after-dinner oratory, is thus produced for the first time in a way to insure its preservation. It is exquisitely printed in red and black on Van Gelder hand-made paper, small quarto, and is done up in old style blue wrappers, slide case.

Mr. Mosher's publications are almost too well known to need any special mention, literary people everywhere having knowledge of the rare bits he selects for his "Bibelot," whose periodical appearance is always anticipated with pleasure. The publications emanating from a city quite removed from what are generally considered literary centres have necessarily attracted more attention than if sent out in the usual way of trade. And what delightful feasts he has laid before us! The thanks of all lovers of rare reading, fine paper, high workmanship in printing and daintiness in the garb their reading wears must be given to Mr. Mosher.

"How to Right a Wrong," by Moses Samelson, is published by F. Tennyson Neely. It is a pretentious work on political and social economy covering with detail, in some respects, the modern discussions on degeneracy, co-operation, labor and other sociological problems. On silver it says among other things: "The primary metal should always be compulsorily united with the secondary metal, but at a truthful parity as to their actual relations to each other." Just what the silver people do not want. The book is replete with epigrammatical expressions, but novelty is not its greatest feature. Still the study and erudition in it recommend it to such as enter into these debates.

F. Tennyson Neely also publishes "The Senator's Wife," by Melville Phillips, and "Though Your Sins be as Scarlet," by Marie Florence Giles rather interesting stories.

## The Stage Abroad.

THE Bungert Theatre at Godesberg is said to be now an accomplished fact. The committee in charge of the enterprise consists of lovers of art in high social circles whose names are a guarantee for success. In addition there has been subscribed for the new temple of music 1,600,000 marks. Plans for the building have been submitted, and in the early fall the corner stone will be laid.

August Bungert, as everybody knows, is resolved to make the epics of Homer, the Iliad and the Odyssey, the subject of musical treatment. He will bring the immortal figures of the old Argive singer into harmony with modern culture. He will, in fact, translate his works into seven connected and consecutive opera performances. A cyclis of seven evenings! Richard Wagner never ventured beyond four. How can a drama cyclis be made out of an epic? So exclaim Bungert's opponents.

But facts are stubborn things. Two of Bungert's dramas, "The Return of Odysseus" and "Circe," have been already produced, and the impression they created lead at once to the formation of the committee mentioned above for the foundation of a theatre especially devoted to this great work.

Bungert is not, however, as selfish as the great Richard Wagner. The new theatre will not only produce his "Homeric World" in all its fullness, but will perform music dramas of other composers, not excluding living ones. From the latter project he will not swerve.

He also designs to create a special choral and orchestral school, which will form, not only for its own but for other theatres, a stock company of good choral singers and instrumentalists.

Furthermore, he intends to publish a paper which will enlighten the public as to the development of the modern music drama and inform it about the efforts and results of his enterprise.

He has lots of other plans in his pocket, which he will not at present reveal. The execution of them depends on the pecuniary success of his

present undertaking. If one can judge by the box office receipts at Hamburg and Dresden when "Circe" and "The Return" were performed, such success will not be wanting.

The foundation of such a theatre for the purpose of producing such a vast work is an extraordinary proof of German devotion to lofty ideals and love of art.

Naturally, Bungert has lots of enemies, who laugh at his plans and projects. They laugh at a Homeric cyclis; they laugh at seven consecutive performances—just as their predecessors laughed at Wagner.

Well, we shall see.

The Vienna public cannot understand Ibsen. The performance of his "Architect Solners" at the Burg Theatre was coldly received. The audience was ready to admit everything that is claimed for Ibsen as a thinker, but was perplexed by the series of riddles of profound psychology which he propounds. Ibsen in his play evidently has cared little for real dramatic effect, and, it must be added, the interpretation was not all that it should have been. The actors, like the audience, were befogged by the Scandinavian mists and clouds.

"Le Cercle Vicieux," a comedy in three acts, has just been produced at the Theatre des Escholiers. The principal character, a young fellow by name Du Houzon, is a curious object for analysis. Young Du Houzon is the stepson of a man called Conlaure, who has reduced his wife and his stepson to the most miserable poverty, while he showers down 1,000 franc notes on a beautiful girl, Alice Sobel. One day, in a house vaguely described as the Geisha, Alice meets young Du Houzon and takes a violent and tempestuous fancy for him, for these Alice Sobels are given to indulge in small cyclones. Du Houzon resists at first, but after much hesitation and many scruples he succumbs to the charms of Alice.

He has his evil genius, like others, who plays round and about him the role of the devil in the middle ages. This is a strange and improbable character called Davesti, a man of intrigues, who has a vague interest in the thing and says without ceasing to Du Houzon: "Don't distress yourself. You have no reason to respect your stepfather. He is a nice specimen of respectability!"

"Yes," Du Houzon replies, "and besides I love Alice so much, but that same Alice hinders me from working, hinders me from gaining the miserable 300 frs. a month which I should earn in the office of the ministry, and she makes me partly share her luxury and that luxury has its source in my stepfather. It is not perhaps very delicate of me?"

"On the contrary," his friend continues, "everything your stepfather spends on Alice is a theft from your mother and you. On your part it is an evening-up which is perfectly legitimate."

"It is just without doubt," Du Houzon admits; "but still there is something in your argument which grates on me."

"What?"

"Never mind. It is just. It is perfectly just." So finally we see little Du Houzon getting possession of all the money which his stepfather floods into Alice's establishment, and diverts it into his mother's house to pay the rent. This circular method affords infinite amusement to Davesti.

But just how far will Du Houzon go? How far will he fall? What is the limit of his morality? Here is a point of honor. He must love one more or less.

It is of this kind: Alice, having grown tired of Conlaure, finishes by breaking with him haughtily and decidedly, but she still clings to her little Houzon and manifests a desire to keep him with her always, with the aid of a new protector. And here it is that the conscience of Du Houzon reveals itself. He accepts the plan of sharing with his stepfather, since it was a mere manner of adroitly correcting his stepfather's injustice and cruelty toward his family; but share with another? Not he. It is too repugnant. He is an honorable man, of the sort that can deceive no one for his benefit, without forfeiting his honor, except it should be a stepfather! This is good logic. His honor is a little peculiar, but it is already something to have it. All the world hasn't as much. The fellow knew good from bad. In a rather singular manner, still he distinguished.

A. Bisson and Adolphe Leclercq have reconstructed their play "Jalousie," which was produced at the Vaudeville in October last, and under its new changes it is now being played at the Gymnase.

It is a pretty little comedy of ancient style and of ancient jokes, but is full of good work, well put together, well worked out by ingenious arranging, precise and clear, quite proper and with not too many repetitions to make up the formula of writing this sort of thing. All this is sustained, not by horse play imagination, which we see to such perfection in good old Labiche, but by an honest gaiety, and through this the piece has vitality and will probably be played quite often. The following is a résumé of the plot:

Lucien Moreuil and his wife, née Brunois, love each other dearly and have no other idea than of being faithful to one another, which is the best part to take after all when one loves, even if it is exclusive, but Madame Moreuil has the terrible fault, a very common one among women, if we can judge by hearsay, of being jealous, an inquisitorial jealousy, persecuting and piercing, which fills you with the desire to strangle her. "I am very good," Moreuil says, "but a hundred times I have understood what a pleasure it would be to assassinate my wife, my dear little wife. There is no use saying anything to the contrary. I should regret it afterward without doubt, but for the moment it would be a comfort."

In fact Germaine, the wife, makes it her business to be jealous in all conscience. She searches bureau drawers, hunts in clothes pockets, interro-



gates captiously, overlooks minutely all his equipments. "You go to the point of trying to scent me. If there is the faintest odor of violets, roses or anything but a cigar, you fly into a suspicious rage." By the way of parenthesis, the cigar must have been invented for the purpose of averting suspicion by culpable husbands, and a woman's horror of a cigar is doubtless nothing more than the hatred one always feels for the accomplice of criminals.

Madame Moreuil is admirable in the description she gives of herself to one of her friends.

"I interrogate him minutely every time he enters, taking him many times by surprise in order to catch him."

"And he is caught?"

"Never!"

"Well then?"

Well then, it is the proof that he prepares admirably his system of defense. I search methodically all his hiding holes."

"Well?"

"Never anything!"

"Ah! Ah!"

"Because he calls for all his letters at the post office—General Delivery. I follow him in a cab, unseen behind, when he goes out."

"Well?"

"Oh, he is cute! That day alone he never goes near a soul but people we both know."

This little study of the jealous monomania and fixed idea, this playing policeman and magistrate, which develops in her small head, is well brought out and you see how it increases with her, while still consistent with the previous acts.

Now for the farce element, which every moderately good comedy ought to possess a small portion of. M. Moreuil's brother the good Ludovic, furnishes it, promenading about through all this with his fiancée and his future father-in-law on a string, who desire to be presented to his family. The father-in-law, a grave and particular man, will not allow his daughter to enter a family except of good health and sweet manners, and will set her a good example. Ludovic is then forced one evening to take M. Taillis and Mlle. Taillis to the house of M. and Madame Moreuil. But the servants of M. Moreuil have planned a party for themselves, and so wish the master and mistress to have no visitors and discuss among themselves how they can turn the approaching callers away.

"Nothing is simpler," says the chambermaid, who knows Madame Moreuil's character well. "There will be a scene of jealousy this evening so terrible that we shall be able to stay in the house and the visitors will be obliged to go away."

It is very simple to accomplish. M. Moreuil enters, the subtle chambermaid surreptitiously deluges him from behind with some perfume never used by his wife, and places on his shoulder two long hairs which she pulls from her own head. At 7 o'clock there is a crowd in the street outside to "listen to the dispute inside." M. Ludovic arrives dragging after him M. and Mlle. Taillis. "Is it always like this in your honorable family?" M. Taillis demands. "Is this the sweet congeniality of which you painted such a touching picture for us; it is a little troubled to-day it seems."

"I have struck an unfortunate chance this time, but next week, at Bordeaux, you will meet my father and mother. They are called Philemon and Baucis."

"Very good! The father and mother are the essential ones, but if you marry my daughter, frequent as little as possible the society of your sister, I beg. I neither like the names she receives at present nor the names she gives. Her vocabulary displeases me. Come, my daughter!"

This first act is a little comedy all by itself and is very well conceived and full of piquancy. It is extremely pleasing.

The second takes us to Bordeaux, and this is a fault, as it serves no purpose but to introduce the father and mother of M. Moreuil, as they might better have been placed in the same town as their daughter, as you will see later on.

The good Brunois are the best people in the world, adoring each other in spite of the years they have passed, and after all, they have only their ninety years for themselves, which is not so much. The papa Brunois had once an instant of forgetfulness with Dolores, an agreeable widow who used to visit his house, but he was filled with remorse afterward, and the mild cinders of friendship have covered over this fire of one day. They are tranquilly at home, when a friend announces to them that their daughter and their son-in-law have just arrived on the same train but in separate compartments, in order to inform them that they can no longer endure each other and must have an immediate divorce.

"Oh, dear! Oh, dear!" they exclaim, "what means can we use to turn them from this fatal resolution. There is one, perhaps, a Spartan means. Suppose we pretend to show them the spectacle of a disunited household."

This means is not very good, perhaps, from a moral point of view, but from a dramatic point it is not bad. But remember that this will barely serve for one act. The comic effects which are obtained from two people who love each other pretending to be at war to the knife are not all enduring, and after amusing for an instant, that is to say, for one act, cannot be resumed once the curtain has dropped, no matter how fertile one's comic imagination may be. This is very well for this act, but for the next we must have something altogether different.

Well, this act is sufficiently droll and is very well carried out. The comic scene is double.

On the one side there is the embarrassment of M. and Madame Brunois

playing the comedy of discord and exaggerating their furies, as is but natural with people to whom fury has been always unknown; without counting that from time to time the name of Dolores crops up, thrown at M. Brunois by Madame Brunois quite at haphazard, but taken up by Papa Brunois with a seriousness and disquietude altogether amusing.

On the other hand there is the satisfaction, and even the triumph, of the young, jealous wife dissertating upon the manifestations of conjugal war. "St! St! What did I say? That all wives' husbands made their wives miserable? Isn't it true? Wasn't I right? My poor, dear mother!"

The character of the jealous wife is very well developed here. Her jealousy at first is pure jealousy; fear, a horror of sharing, and an acute instinct as to her rights of property.

Following is wounded self-pride, and a continual apprehension of being duped, of being "tricked," of being a subject of ridicule. We love through love, and we are jealous through self-love; is this the reason that we are very often—the most often—jealous without being in love.

It is in fact a general, defiant instinct, a persuasion, with men that women are not worth much, and with women that men are worth nothing. And this is the reason that the jealous man, who while he is jealous for himself, is also jealous for others, passes his life in searching for specimens of conjugal infidelity and in informing the interested parties "What did I say?" and he is very contented in having said that so is so, and in proving that he is right in what he said.

And this is the reason that Madame Moreuil, in the presence of her father and mother's quarrels, says to herself immediately "Find the woman," and learning the name of Madame Dolores, the only woman who ever visits her parents, she runs to her, makes a false plea to find out the truth, receives a half avowal from the amiable widow and then orders her never to put her foot inside the Brunois house. Oh, it succeeds well; the Spartan means succeed well! They form a catastrophe.

But of what shall they make a third act? We cannot help doubting it can only be of very little, for the whole subject has been used up. There now merely remains, first, to show between Papa Brunois and his wife a real quarrel; next the discovery Germaine has made of her father's secret. Second, the finding of a means of bringing Germaine to better sentiments.

The real quarrel between the Brunois is given, but you feel it can hardly lead to anything much between these good people, so disposed to pardon each other. It is an affair quickly terminated, the more so as Dolores never appears again.

As for the means of bringing Germaine to better sentiments, that has to be reserved for the end of the act. What is there in the middle? There is the gap.

It is not very well concealed. The authors have padded, rather than anything else, with long speeches by Brunois to his son-in-law about his love affair with Dolores. This is extremely wearisome. We have heard enough said about those love affairs; we know them sufficiently. They are absolutely indifferent to us at this point of action.

In revenge, what is very amusing, but which only lasts, which could only last for one moment, is the return to the scene of these operations by the excellent Ludovic. He was to bring his fiancée and her father to see his parents, you already know. He brings them, and in the very midst of the true quarrel between the old couple, just at the moment where Madame Brunois gives her husband a good sounding smack on the face. On this M. Taillis come out with his gag after the Labiche fashion: "Monsieur Ludovic, have you no other households of your estimable family to show us?"

But, at last, how are the Moreuil affairs, which are the only important ones, how are they going to be terminated? How is Germaine to be brought back to her husband? For it is well understood a farce cannot end by a divorce. Here is the feeble point. For remember everything which Germaine has just seen at Bordeaux should rather have confirmed the failing in her character than have changed it. She has seen that her jealous mania can trouble the home of her parents as well as her own, but above all this she has seen for certain that husbands do deceive their wives, a thing likely to strengthen her familiar ideas instead of driving them away. She has been able to say "I said right." A mortal who says "I said right" isn't on the road to change his political opinion.

It is necessary then to find some strong motive for returning Germaine to her husband. The authors have only found an insignificant one. A friend of Germaine, whom she has perverted into jealousy, in her turn rummages through her husband's papers and discovers a seeming proof of his treachery, which, however, he shows her in three words to be perfectly valueless. Surely this is too little to convert Germaine.

Add to this that the incident of the perfume and two long hairs on M. Moreuil's shoulder, has not yet been brought to light, and that for this purpose it would be necessary to bring, the whole way from Paris to Bordeaux, the servants of the Moreuil establishment, which the authors did not and could not do, from which it will be seen they did wrong, as I said in the beginning, to transport the farce from Paris to Bordeaux in the second act. Unity of place has its good.

The whole result is that Germaine has no reason to be converted, except to end the piece. Put it that she is moved to be gracious. There is a particular graciousness in farces. It is the graciousness of half-past 11. At that moment all the characters change for the finale. But his is not sufficient graciousness, or it is sufficient graciousness which does not suffice.

To sum up the whole. Jealousy must be taken somewhat like the wine M. Brunois drinks during the second act; it lets itself be drunk. It is palatable, but you must not shake the bottle.

[M. Faguet, pardon a pirate!]



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